

## THE ART-JOURNAL.



LONDON, OCTOBER 1, 1849.

## THE BIRMINGHAM EXHIBITION OF MANUFACTURES AND ART.



**H**IS is the second Exhibition that has taken place, in Birmingham, of manufactured articles in a degree peculiar to the Locality. The first was held in 1839, during a visit of the British Association for the advancement of Science; this learned body has revisited the Town, and the event has been commemorated by another Exposition of the Industrial Arts: of this Exposition we now make a report, which we shall endeavour to render as worthy as circumstances and time enable us to do.\*

In the grounds of a large mansion situated in Broad Street, and known as Bingley House, is erected the temporary building destined for the exhibition we are about to describe. The house seems to have been erected and the grounds inclosed, at a period when land was not so valuable in this portion of Birmingham as it has since become. Consequently, enough space has been found to erect in face of the house a wooden temporary building, substantial and imposing, of the length of one hundred and twenty-four feet, and the breadth of ninety, in which are stationed the many articles for exhibition. But it is not only within the walls of the building that the exhibition

\* We have at the outset of this article to express our deep and earnest sorrow (sorrow in which all our readers will participate) at the death of a valuable coadjutor, W. Cooke Taylor, L.L.D., who had undertaken the task of writing the introduction to this Report; and who was on the eve of his departure for Birmingham, with that view, when seized with the malady of which he died. This sudden loss we cannot, at the present moment, hope entirely to repair. Under any circumstances we could not have failed to miss the aid of a scholar and a critic so accomplished and experienced. By the death of Dr. Taylor we lose a powerful ally as well as a valuable friend; for several years back (until within the last eighteen months when official duties in Ireland occupied all his time) he laboured in this Journal to impress upon artists, manufacturers, and the public, "the mercantile value of the Fine Arts" a phrase which he was the first to introduce into these pages, and which suggested to us the idea of combining them with the Useful Arts in this publication, previously limited in its plan and character.

We shall hereafter endeavour to do justice to the memory of Dr. Taylor; at present we refer to his death only as involving a serious loss in reference to our report of the Birmingham Exposition. His zeal and experience would have aided us largely; we have, however, obtained the very serviceable co-operation of Robert Hunt, Esq., of the Museum of Economic Geology, whose knowledge upon all matters connected with the science of manufactures has been communicated not only through this Journal, but in his published volume, "The Poetry of Science." And we have been also very essentially assisted by F. W. Fairholt, F.S.A., and W. Harry Rogers, Esq.; both of whom not only bring to our aid facilities derived from the study and practice of Art, but who are learned in the history of ancient and mediæval ornament.

We have also, at the outset, a pleasant, as well as a painful duty, to perform; to thank the manufacturers and the "Exhibition Committee," for the courteous and prompt assistance we have received at their hands. But, for which, indeed, our utmost exertions must have failed to give this largely Illustrated Report; the whole of which has been produced in somewhat less than a MONTH—collected, drawn, engraved and printed.

is confined. Many good examples of iron work of an useful and ornamental kind are ranged beside the pathway leading to the room. In other parts of the garden are portions of machinery, one of which, intended to prevent accidents in the descent of coal mines, is worthy of that attention which should be ever given to all which concerns accident to human life, to say nothing of the safety of property. Large as the temporary exhibition is, it has been found not large enough to hold the many articles which have been sent, and it has been connected with the house by a corridor, also devoted to the reception of works, as well as the lower rooms of the house. On entering the large saloon the eye is agreeably struck by the beauty of the coloured glass which fills the principal windows, by the endless variety of objects which crowd the tables and centre of the building, and contrasting iron with glass, brass with gold and silver, articles of general use with those of refined luxury, cheap necessities with expensive elegancies, all being equally worthy the attention of the persons whose uses or pleasures they are especially intended to subserve. On entering, the eye is attracted very perceptibly by the commanding size and brilliancy of the candelabrum exhibited by the Messrs. Osler, which in prismatic tints and general effect is a worthy centre to the room. The bronze works in gas fittings, curtain bands, window cornices, chandeliers, &c. of Messrs. Winfield, occupy the entire side of the exhibition room, at the entrance door, and the beautiful bedsteads from the same manufactory are ranged opposite. Messrs. Mapplebeck & Lowe's stoves and other iron works are the next in rotation in the centre of the room, followed by the works of Mr. Room. Mr. Messenger occupies a side-table immediately opposite the entrance-door, which is largely filled with important and beautiful works, and is followed by Mr. Lane, whose brilliant papier-mâché attracts universal attention by the gorgeous effects he produces; the next stall being occupied by the works, in glass, of Mr. Rice Harris, the brilliancy and beauty of which demand much praise. We now come to the corridor which leads to the house, and passing that, reach the stall occupied by Copeland; then come Bacchus & Sons, followed by Jennens & Bettridge, when we reach the upper end of the room. This is entirely devoted to the stand of Messrs. Hardman, the entire wall being decorated with their works, and covered with specimens of ornamental hangings, &c., of a most elaborate and beautiful kind. Mr. Walton's works, in Japan, take the corner opposite Messrs. Jennens & Bettridge, followed by Messrs. Minton; and in proceeding down this side of the room we pass the stands of Messrs. Richardson, occupied by glass; the works of the Colebrookdale Manufactory in iron, and the beautiful bronzes of Mr. Potts; Mr. Jordan's wood-carving terminating this end of the room. The centre is occupied by the stalls of Messrs. Collis, beneath whose glass-cases are exhibited some strikingly beautiful objects in the precious metals; by the candelabrum and other glass contributed by Messrs. Osler; followed by a stand filled with the exquisite statuettes which have given so much fame to the manufactory of Messrs. Copeland; then we reach Mr. Elkington's magnificent contributions in gold and silver work; his classic copies from the antique, and many fine works of modern design, which may almost cope with them for beauty.

Such is a brief outline of the contents of the centre of the building, but the sides are also filled with a series of similar stands, and occupied by many beautiful articles. Messrs. Footraper, Sturges, Rose of Colport, are there, with exhibitors of minor extent. Mr. Dugard, Penny, &c., Salt & Lloyd, Gough, Chambers, Hart & Wray, the beautiful medals of Wyon, Rooke's iron-castings, Mr. Birtle's whips; and saddlery, by Middlemore, are thus displayed. MacCallum & Hodson, Newton, the Leamington tables, the patent equilibrium piano-forte, by Woolley of Nottingham, the many beautiful works contributed by M. Sallandrouze de Lamornaix, consisting of carpets, tapestry, table-covers, curtains, cases in burl, vases, candelabra, and groups in bronze; are ranged on the opposite side of the room, among many of the old staple commodities of Birmingham, with other illustrations of the useful manufactures in iron, screws and files, &c. The models in the corridor chiefly consists of prize articles connected with agriculture, ploughs, carts, winnowing machines, and other things appertaining to the farm; improved guns, specimens of rolled metals, wire, and tubing; garden tools, gutta-percha works, &c. Works executed by the patent sawing-machines, manufactured by Prosser & Hadley, Old Jewry, London, are also here exhibited; with railway-carriage springs, and many articles for domestic use, such as coffee-mills, &c.

The house itself is occupied by models of various kinds—an electric telegraph, models of the tubular bridges over the Bure at Yarmouth and the Menai Straits. The beautiful anatomical works contributed by Dr. Ausout, specimens of crystals, &c., proving that Art and Science is fairly represented by the astonishing contribution from all quarters to this general meeting of manufactures,\* and which is so very extensive that we cannot give even the names of all the contributors.

The Exhibition of Specimens of English Manufacture at the same time as the meeting of the British Association for the advancement of Science being held at Birmingham, is a happy arrangement in many respects: whatever may be the value of abstract science, and we are disposed to regard it among the most important exercises of the human mind, it is quite certain that applied science will have a popular value beyond it. Indeed, whatever may be the subject of scientific investigation, whatever may be the character of the facts elucidated by experimental studies, they can only become important to the masses of mankind in those applications which exhibit a ministration to some human requirements. The man of science has his interpreter in the man of manufactures; every truth, however abstract it may appear, is important to man, and it will, sooner or later, aid the great work of civilisation,—receiving the term in its most exalted meaning,—and thus become familiar to the least favoured of men. There is not a department of the sciences of observation or experiment from which man has not derived a direct benefit in some economic practical application. There is not a manufactory or a workshop from the experience of which science may not glean the most important assistance. If we consider with some attention the history of the progressive advances of the human race we shall discover that science however rude and empirical it may have been, has in the first place ministered to man's necessities, and then contributed to increase the luxuries of life. Man has advanced by creating for himself wants, and it must ever be so. The luxury of to-day becomes the necessity of to-morrow, and even that becoming familiarised to him leads to the search for yet higher pleasures, and thus by the exercise of intelligence the whole condition of man is elevated. In Birmingham, the city of metallurgical processes, and of metal manufacture, we have a most striking exemplification of the value of Science to the Manufacturer. In the Exhibition which has been so opportunely opened in this great locality we have a strong manifestation of the advantages of science to all conditions of manufacture, and the vast collection brought together cannot be surveyed by any of the members of this scientific congress without imparting to them a high sense of the necessity of taking advantage of the results of observation and experience obtained in the process of manipulation as directions for an advanced order of inductive investigations.

Let it be remembered that nearly every example of man's ingenuity in the present Exposition, bears upon it the indubitable mark of the labours of the man of science. The Exposition is indeed a rendering into common language of the great facts of abstract enquiry. If we but stop to examine the numerous iron castings, whether the most ordinary specimens of ironmongery, or the more elaborate examples of Art-Manufacture, which are spread around the Exhibition, we shall find in all of them evidences of the aids of science. Let it be remembered that the puddling furnace and the hot blast were both inductions from theory, and that the question of that necessary fluidity, to which is due the beautiful sharpness of the Berlin castings—now nearly equalled in the works of Colebrookdale and some other places—is due entirely to the admixture of exceedingly minute portions of certain chemical compounds, which are only to be decided by the most minute analytical investigation. If we turn to the Porcelain manufactures, and, com-

\* The astonishing extent and interest of the present Exhibition, the descriptive catalogue of which occupies 96 closely printed 8vo. pages, contrasts very forcibly with that got up in 1839 in this town, on the previous visit of the British Association. On that occasion a couple of dozen pages sufficed to contain a rather widely printed list of contributions, the greater number of which were models, philosophic machinery, &c., sixty-nine articles only being devoted to the manufactures of the place, and most of those consisting of such illustrations of the various stages of their varied processes as we should expect to find at the Polytechnic Institution, London, or similar places. Altogether, the contrast is very striking, and exhibits forcibly the awakened sense of the value of such exhibitions now felt in this important manufacturing district.

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mening our examination with the specimens of early pottery contributed to this Exhibition by Mr. Richard Prosser, continue it onward till we arrive at the works in which Wedgwood, the scientific potter, was aided by the genius of England's greatest sculptor, Flaxman, and then inspect the productions of Copeland, of Minton, of Rose and others, in which we have examples of the most perfect material ornamented by the finest colours—we shall discover that Physical Science has aided to produce the result by its development of the laws of molecular arrangement; and of the great Physical Forces that Geology has brought its examinations amid the hills and valleys of our land to bear in the discovery of aluminous and silicious formations suited to the purposes of the potter; that Chemistry has assisted in determining the best composition for the mass and in the actual discovery of colours for its ornamentation. Equally, if not indeed to a greater extent, is the glass-blower indebted to all these branches of science; and every production of the loom which is seen in this large Exhibition also shows the dependence of the advance of manufacture upon its assistance. More strikingly still is this exemplified by the numerous beautiful productions of the electrotype process, so purely a boon of science to mankind; and again by the exhibition of the photographic works of M. Claudet and Mayall, the latter exhibiting a portrait of the life size executed by the daguerreotype process with considerable success, which is beyond a doubt the largest picture which the pure pencil of the sunbeam has ever painted.

From these considerations we cannot but rejoice that Birmingham has availed itself of the opportunities afforded by the meeting of the World of Science to bring together such an Exhibition of Manufactures as that which is now open. It must be remembered that the *Art-Journal* has for years insisted on the advantages to be derived from such an Exhibition; and it is not without some feelings of pride that we witness the peculiar and striking benefits derived from the actual experiment. Art, Manufacture, and Science are linked together in this Exhibition, and we view it as a pleasing evidence, that our great practical workmen acknowledge the value of Art in its instructions in the path of beauty of form and purity of decoration; and the assistance of Science in teaching those secrets by which the character of the material employed, and the permanence of all its parts, may be effectively secured.

Birmingham has every reason to be proud of its Exhibition, which is, in every department, an exemplification of the industry and perseverance of the English Manufacturer; and no one can doubt when they enter the Exhibition Hall at Bingley House, and see the attentive care with which the specimens are inspected by the numerous visitors of all classes, that a great work for good has been done.

Looking first at the influence of the Exhibition on the public, we are satisfied that it must create a desire in the minds of all, even those of humble means, to surround themselves with articles of utility, and where it can be, of ornament, which shall, though simple, be beautiful—though inexpensive, be in good taste. We have again and again insisted on the moral advantages to be gained by cultivating an appreciation of the Beautiful; and every experiment which we have yet seen tried strengthens our impression, that by creating an elevation of taste we induce a better order of society.\* Again, the manufacturer in submitting

\* "A National Exposition of the products of British Industry would lead to the display of high and noble feelings with greater intensity and wider extent. It is for this reason chiefly that we so strenuously urge the project. We value taste, we esteem industry, we love every form in which intelligence embodies idealism; but, above all, we estimate the influence of artistic beauty in developing emotions of moral loveliness, and the influence of the triumphs of Britain's industrial prowess in strengthening every man's interest in the prosperity of the British nation."

"The long night of darkness, in which Nations fought for vain shadows and derived their dreams of glory from violence and bloodshed, has gone down the sky. 'The dayspring from on high has visited us,' and taught that 'Glory to God in the Highest' is blended and identified with 'Peace on earth, good will towards men!' Commerce must bind together the nations which war dissociated, and trade unite the races which blind and selfish jealousy severed. The soothing influences of Art, superadded to the usefulness of manufactured products, will give force and efficacy to those lessons of civilisation which it is the proud destiny of Britain to preach to the whole human race. In this career we see no goal fixed to our country's march of prosperity and greatness: her benefits to

his productions thus publicly to the judgment of all, derives himself many advantages from the honest criticisms which are elicited by his labours; and he is led to aim at the production of still superior articles.\* Other advantages, some of which we have already stated, spring out of such an Exhibition, and we are convinced that it will be found that every subsequent Exhibition will have a value superior to that which preceded it. We are led to expect, that under the patronage of Prince Albert, an Exhibition of great magnitude is to take place in London in 1851. We trust, and we do not fear, that all the most sanguine expectations of its projectors may be realised; and we shall consider it a duty to aid to the utmost in bringing about the desired result. Upon this topic we have considered it necessary to make some observation in another part of our Journal. As the originators of the principle of Exhibitions of Art-Manufactures and Works of Industry and Skill, we cannot but regard every Exhibition which has been held at the Society of Arts, this one which is now open at Birmingham, and the contemplated one of 1851, as most triumphant answers to the propositions the *Art-Journal* has never ceased to enforce. The numerous illustrations we have given in the present number of this journal will sufficiently illustrate the advantages which the Manufacturer has derived from the assistance of the Artist. We shall, therefore, as our appropriate commentary on the meeting of the British Association, and this Exposition of Manufactures, devote a very large space to the closer consideration of the advantages of Science to the producer, as it is exemplified in the articles now exhibited.

There is scarcely any feature of the Exhibition which stands forth with such prominence as the specimens of glass manufacture. These show in a remarkable manner the rapid improvement which has been made since this branch of industry has been relieved from the Excise regulations. The pellucid character of the glass in the magnificent candelabrum, from the establishment of the Messrs. Osiers, and in their smaller specimens, is strikingly apparent. The entire absence of colour, the freedom from striae and air bubbles sufficiently prove the attention to the chemical composition of the mass and to the physical conditions necessary to its production. The same purity of the crystal aids in giving a remarkable silvery appearance to the busts &c., in frosted glass, which from their peculiarities necessarily claim considerable attention. Although we have particularly referred to the glass from the manufactory of Messrs. Osiers as illustrating a very high state of perfection, we have not done so as comparing it with any of the various beautiful examples from the works of other glass-makers, but as affording from the magnitude of the specimens and the nature of the articles exhibited, the best illustration of the general improvement which has taken place. In all the productions of the Messrs. Richardsons, Rice Harris, Bacchus and Son, the Cut-glass Company, and others, the same marked improvement is exhibited. If we examine any of those specimens and compare them with those produced but a few years since it will be seen at once what an advance has been made. Having already, in our articles on the chemistry of colours dwelt largely on the use of metallic oxides in giving various tints to glass, we need not here repeat any of these points of information. In the productions from the manufactories above mentioned we have almost every variety of colour, and in most instances the tints rival in beauty those which have been so long admired in the Bohemian glass. It is true that we do not find the high brilliancy in some of the reds which the foreign

humanity will be co-extensive with the wants of mankind; and her high reward will be a recognised supremacy in intelligence more glorious than the sway of the proudest empire that ever existed."—*Art-Journal*, July, 1845.

\* "The manufacturers who contribute articles to Expositions are commencing a course of public education as advantageous to themselves as it is to others. Each, by comparing his products and his modes of execution with those of his competitors, is enabled to discover which of his processes is defective, and how it may be improved. He finds that one may surpass him in texture, another in brilliancy of hue, another in harmonious disposition of colour, and another in purity of design. It is rarely that a single manufacturer is able to combine all possible excellencies in his peculiar products. Comparisons lead to analysis, and analysis to discovery. At an Exposition, also, the manufacturers have an opportunity of hearing enlightened and independent criticism: for among the spectators there will surely be found men of taste, of science, and of skill, whose opinions would probably have never been called forth had not such an opportunity been afforded."—*Art-Journal*, January, 1846.

glass frequently exhibits; but as the production of good colour depends on the experience derived from close observations on the most minute chemical combinations and physical changes, it is quite evident from the progress already made, that a rapid improvement will now ensue. It must be remembered that some of the reds exhibited are produced by copper and others by gold, and hence a difference necessarily in the tone of colour which has led to some remarks upon a fancied uncertainty that does not exist. In the productions of Mr. Rice Harris and those of Messrs. Bacchus there are some examples of glass stained by uranium, silver, copper and cobalt, which it will be difficult to excel. Many of the examples of opaque glass, which opacity is produced by arsenic, tin and similar oxides, are exceedingly beautiful. In the works of the Messrs. Richardsons, numerous examples of painting on glass in vitrified enamel colours are worthy of the highest praise. It is an introduction of a novel feature that will meet with many admirers, and the general character of the colouring proves that very nice attention has been given to this branch of Art-manufacture. We have seen some objections to this style of decoration, but it appears to us, that it may be employed with much advantage and good effect in many cases, and although we are not disposed to regard the subjects selected in this instance as the best adapted to the material, we are satisfied that under the guidance of an improved taste and in the hands of competent artists this feature of glass ornamentation may be adopted with advantage.

Passing from the numerous examples of glass on the tables, we must proceed to consider the peculiarities of the productions in the windows from the works of Messrs. Chance and Co., Lloyd and Summerfield, and by Pemberton and Co. The stained glass in the windows at either end of the hall, are excellent specimens, and have been used with the best possible advantage. It does not appear that any superiority can be claimed for the colours of the glass from either manufactory; the reds, blues, and yellows, in each set of windows, although differing in tone, being, we think, equally good in character. There is a peculiarity in some of the productions of Mr. Pemberton, which is, that of flashed glass, or white glass coated with colour, being employed, the coloured surface is cut through and very pleasing traceries in white, opaque, and transparent glass are produced. The colours in some of the smaller specimens of this character we did not think so good as others, but this was, perhaps, a defect arising from the necessities of the conditions of its manufacture; the etching requiring thin films of colour upon a white surface.\* We understand that it is the intention of Messrs. Chance and Co.,—who have exhibited the greatest energy and even public spirit in the prosecution of their important improvements in glass manufacturing,—to make, under the able superintendence of Mr. Bontemps, glass for optical purposes. It should be understood by our non-scientific readers, that such glass has not hitherto been manufactured in this country of the desired degree of perfection. This enterprise will, we hope, be the means of introducing a superior

\* While considering the question of coloured glass, we cannot but refer to a communication made by Mr. Bontemps to the Chemical Section, which excited great attention from its very interesting character. This gentleman has been for a long period engaged in the manufacture of glass in France, but he is now connected with the establishment of Messrs. Chance & Co. In this communication it was stated that every colour of the spectrum could be given to glass by the use of the oxides of iron, manganese, copper, silver, and gold, and also by charcoal. It has been considered, generally, that iron would give yellows and browns; manganese, pinks and purples; copper, greens and reds; silver, yellows; and gold, reds and purples, with some variations. But Mr. Bontemps states, that at a certain temperature all these oxides produce a yellow colour, and that as the temperature is raised, the glass with which they are mixed passes through a rapid series of chromatic changes until each colour of the prismatic scale makes its appearance in regular order.

When we consider that we may, by the action of heat upon almost any metal, produce films of colour in some such order as appears in the glass, we can understand that a result like this might have been predicted. However, it never has been noticed, we believe, previously to this time. Mr. Bontemps does not appear to consider the change as a chemical one, but rather one due to molecular arrangement, produced by the action of the heat on the composition. This communication elicited many very interesting remarks from Dr. Faraday and other scientific gentlemen present; and it affords a very striking example of the advantages of the combination of a popular exhibition and a scientific congress such as that with which we are now dealing.



manufacture to this country to any which has, as yet, been introduced. It is to this house that we owe the introduction of the sheet glass known to the public as "Chance's Patent Plate Glass;" and the glass for the great Palm House, at Kew, tinted of a peculiar green, and in which manganese was entirely omitted, the object being to provide a medium which should obstruct certain rays which have a peculiar scorching character, was also manufactured by them. We particularly notice these things to show the value which these gentlemen place on the aids of science. Before we dismiss our consideration of the glass exhibited, we feel bound to notice, as articles of value to the public, the glass pipes manufactured by Messrs. Conthrupe, and proposed to be applied for conveying water instead of the objectionable lead pipes at present employed. The mode of joining these is exceedingly ingenious; and, indeed, every step of their manufacture is interesting. The advantages arising from the use of such a pure material as glass, are too obvious to require any comment.

In the departments of porcelain,—semi-porcelain, manufactured by George Grainger, Worcester, and earthenware, there is equal evidence of the improving hand of science, and whether we select the specimens produced by Copeland, Minton, or Rose, we find many things to commend. Our attention was called to the purity of the material entering into the composition of some white plates from the pottery of Rose and Co. They certainly exhibited a whiteness superior to anything we have yet seen, and the general character of the material proves the greatest caution in the selection of the china, clay, and stone which has been employed. From the same house are several specimens of plates which are plainly ornamented with a simple band of colour, but these bands certainly indicate the large amount of chemical knowledge which has been employed in their production. Some of the blues, cobalt and others, are exceedingly pure and beautiful, but we were more particularly struck by an orange red,—rather from its novelty than its beauty,—which although it is not under the glaze, has, we are given to understand, been so highly fired, that it is perfectly permanent, and resists the action of strong acids. We suppose this colour to be produced by one of the chromates of lead, but of this we are not certain. We have, on several occasions, referred to the beautiful productions of the Messrs. Copeland and Minton in porcelain and parian, and of the latter house in encaustic tiles and tessere. Having devoted articles expressly to the consideration of these subjects, we shall only remark on this occasion, in passing, that the specimens furnished to the Exhibition, maintain the high praise we have justly bestowed on the specimens of skill and the industrious application of science, which they have had so frequently before the public. We think we see in all a most decided improvement in the colours employed, and many of them nearly equal the singular beauty of the colours on the Sèvres and Dresden china; we say nearly equal, for our manufacturers have yet to learn from the French the full advantages to be derived from the most exact chemical knowledge. In the national establishment at Sèvres the first chemists of the Continent are employed in the preparation of the colours, and in experiments on the production of new ones. Many of the results, as we have already endeavoured to show in the papers we have published on the chemistry of colours, are the results of such a nice adjustment of proportions as can only be entrusted to the most skilful manipulators. We, however, feel confident from the great desire manifested by the manufacturers to improve their productions that they will be most ready to receive every suggestion which the men of science can give them, and that they will spare neither expense nor labour. Indeed we hear of one house having already spent upwards of 2000*l.* in their endeavours to produce a certain colour which is regarded as a desideratum on porcelain. Success has not yet attended their labours, but such enterprise will sooner or later receive its reward.

Passing from Fictile Manufacture to that which may be regarded as more particularly the staple of Birmingham—the Works in Metal—we find so many important matters crowd themselves upon our attention that of necessity we are compelled on the present occasion to take but a very general view of this part of the Exhibition. We shall however reserve some important matters connected with the combinations of metals, and modes of casting, which are most curious and instructive, for a separate article in a future number. As a fine illustration of what Science has done for Art-manufacture we must notice the beautiful illustrations of the electrotype, worked under Elkington's patent, which adorn the hall. (The process has been fully described in the Art-Journals April, 1848, and June, 1849.) There is a very re-

markable brilliancy in the precipitated silver which shows a considerable practical improvement in the working of the process. We understand that such improvements have been made in the batteries employed for electro-chemical decomposition, that silver is now precipitated from its solution in the cyanide potassium, at an expense not exceeding a halfpenny per ounce. By a discovery made in the establishment of Messrs. Elkington, silver is now precipitated bright upon the metal surfaces, formerly it was thrown down in an unpolished condition, or rough. This improvement is effected by the agency of the sulphuret of carbon, a few drops of which only, are put into the silver solution and by some chemical action which is ill understood, a coherent sheet of brightly polished metal is precipitated upon the surface which it is desired to plate. The most beautiful application, beyond all question, which has yet been made of science to the Arts and manufactures, are the copies by the electrotype in copper and bronze of the finest specimens of ancient and medieval Art. These works are the property of the Messrs. Elkington, and are executed by them from moulds procured from the original, by Dr. Emile Braun of Rome, and Chevalier Schlick.

We regard this effort of Mr. Elkington to restore to us the best examples of high Art in a form which is at once desirable and economic, as worthy of the highest praise; and we hope to return to an examination of this matter in a separate article in a short time.

Were we disposed to be critical, which, in the place where the progressive advance of Art-manufacture is so evident, we feel we cannot be, we should offer many serious objections to the forms and designs which here and there meet our eye. Many of them are grotesque, some are absurd, and several exceedingly inconsistent. These defects will, however, be speedily removed, if such works as those which grace the electrotype tables—copies from the purest models which the human intellect, guiding the best educated hands and eyes, have produced—are placed before the public. The severe simplicity which distinguishes many of these articles is worthy of the study of the manufacturer; and the correctness of all things, even where elaborate detail is introduced, presents to our artists suggestive hints by which they should profit.

In the Art-Journal will be found many illustrations of the metal-castings which are exhibited; and we may safely assert that many of the articles are equal, if not superior, to any produced in the world. Colebrookdale fairly rivals Berlin in the perfection of its iron-castings. The works of Marsh of Dudley, of Stewart & Poole, of H. Smith of Sheffield, of Yates of Rotherham, and Walton of Wolverhampton, are fine examples of an improved taste and superior manufacture.

We could have desired that in all cases the names of the manufacturer should have been appended to the articles sent to the Exhibition. We find, for instance, numerous articles, from ornamental iron-castings to agricultural machinery, spread over every part of this building, bearing the names of dealers only, and their catalogues, with prices attached. There could be no possible objection to this, if it had been distinctly stated that these merchants were not the manufacturers. We feel it our duty to point out this as an evil, both to the public and to the manufacturer. The public are misled; and as the prices attached are the manufacturer's prices with the agent's profits, which constantly vary, added, they do not fairly represent the value of the articles. Other dealers may be content with smaller profits, and we do see many articles, which we know are sold for much less than the prices here stated, in London. Some of the iron-castings, evidently from Colebrookdale, are marked at prices which are but a trifle less than the same things can be obtained for in those beautiful bronzes imported from France. The error of affixing the name of some tradesman instead of that of the manufacturer has been committed in several departments. One instance excited very general disgust, and, we believe, the Exhibition Committee interfered to remove the evil; a dealer in glass and earthenware in Birmingham having been informed that it was necessary to place the name of the manufacturers as well as his own on the huge cards which abundantly "graced" his stall, complied, in so far as to print that of the former in type so small as to be scarcely perceptible, while his own appeared in letters of gigantic size.

The metal works of G. R. Collis & Co. are all of them exceedingly beautiful, and show the fine character of the metal employed by them. The seamless castings of Sturges & Co. are worthy of every attention, and we shall shortly direct attention to some of its striking peculiarities.

In the ecclesiastical furniture and decorations contributed by the Messrs. Hardmans, we have the reintroduction of the medieval style of enamelling crosses and croziers, and the result is most satisfactory. There are numerous examples of Metallurgic Art to which we are desirous of drawing attention, particularly the manufacture of brass tubing, and by specimens illustrative of the stamping of metals, the works of Tipping & Lawden, and several others, but these must be deferred to another article.

The specimens of fictile ivory manufactured by the Messrs. Elkington promise to be of very great importance as a means of placing, at a cheap rate, in the hands of the public interesting copies of many of the gems of Art. It is now, we believe, generally known that these preparations are of plaster of Paris, which is made by a careful process to absorb stearine or spermaceti: the copy of Martin Luther's drinking-cup, of a dish preserved in the museum at Dresden, and some busts from the antique, are very beautiful.

With this somewhat limited sketch of an Exhibition, which we regard as the first real commencement of a revolution in our manufactures, which will henceforth, we think, see the advantage of embracing within its province both Art and Science, and thus, we trust, give rise to the production for the public of articles of high durability, and presenting features of an improved taste, we must, for the present month, conclude; inasmuch as a very large space is demanded for the ILLUSTRATIONS.

In collecting and arranging these Illustrations we have been guided not alone by the merit of the article pictured, but by its capabilities for description by engraving: thus, some of the best objects must be put aside, in as far as the artist is concerned. We cannot doubt, however, that this collection will very generally satisfy, as affording indisputable evidence of the progress of MANUFACTURE in a right direction, of its combination with ART, by which a far higher purity of form and ornamentation has been attained—in short of the influence of THE ARTIST!

We might enter at very considerable length into a comparison of our experience in 1845 with our experience in 1849. Then the Manufacturer coupled the idea of danger with that publicity which he now anxiously seeks; our task is now comparatively easy. There have been no suspicions for us to lull, no hostilities for us to allay, no opposition for us to encounter, in Birmingham, during the visit out of which this report has grown: and it is among the many gratifying circumstances connected with our conduct of this Journal, to know that such prejudices as those we refer to, we have been mainly instrumental to overcome. We reiterate the truth we had much difficulty in impressing in 1845,—publicity is far less perilous than secrecy to the manufacturer; his trade is directly increased, his knowledge largely augmented, and his position greatly improved, by such communications with the public, as those it is our task to make for him and on his behalf.\*

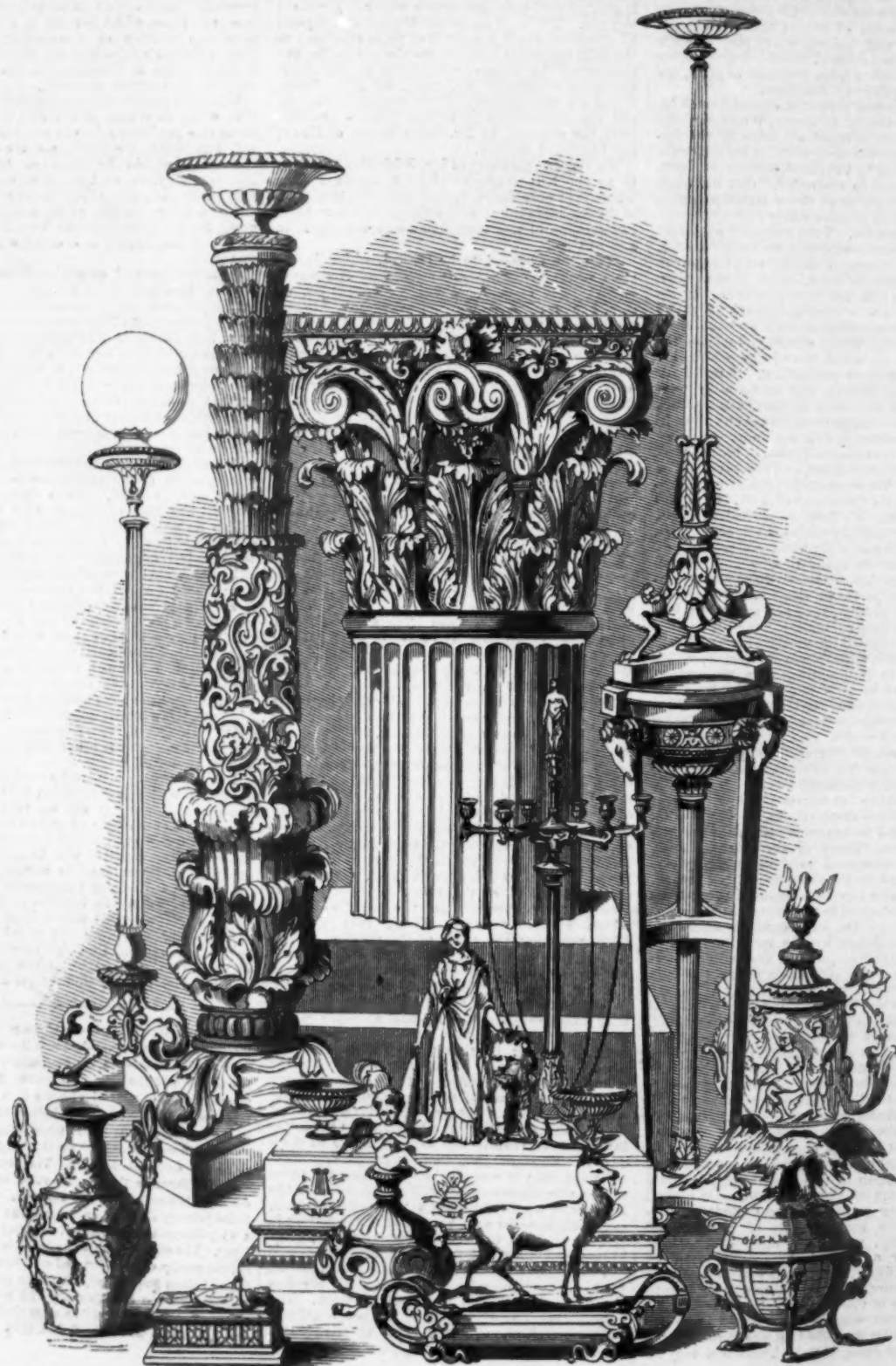
It is not among the least gratifying of the facts connected with this Exposition that although the expense of forming it will be very considerable, there will be not only no loss, but an absolute gain, sufficient time having elapsed since its opening to show that the receipts will be greater than the expenditure—these receipts arising only from the payments for admission: at present the sum is too large to empower the humble classes to become visitors, but we trust and believe that ere long facilities will be afforded by which every artisan in Birmingham and its vicinity—indeed of all the neighbouring manufacturing towns—will be enabled to enjoy a luxury and receive a lesson.

\* "Emulative feeling is one of the greatest elements of industrial power; but emulation is the result of comparison; and the more open the comparison is, just the more honourable will the emulation prove. There is nothing more injurious to general progress than secrecy, concealment, and a jealous anxiety to hide what are supposed to be the secrets of success. It must further be remarked, that this secretiveness defeats the very end which it is primarily designed to gain. The secret is generally valued at far more than its real value, and a bribe for its detection is soon offered and accepted. \* \* Emulation is the primary object of an Exposition; but emulation is a very different thing from rivalry and commercial jealousy. The efforts which manufacturers make to present objects worthy of attention, and calculated to extend their fame at these Expositions, have often placed them on the road of invention and discovery with more active power and more excited intellect than mere rivalry in the market could produce."—*Art-Journal*, Jan. 1846.

The works of Mr. MESSENGER (Broad Street), of which our group exhibits several examples, are remarkable for the great variety they present, ranging from the ponderous capital of a column to the fanciful paper-weight. Mr. Messenger's establishment is celebrated for the successful manner in which castings have been effected in brass and iron, whether employed on works of an enlarged or diminutive scale. That portion of the exhibition devoted to a display of his productions, presents an assemblage of articles especially deserving of note. In many instances the objects here shown are copies (often with judicious alterations) from the antique. The museums of Italy have largely aided his purpose, so also have the modern ateliers of France; but there is no lack of originality.

The possession of ample capital, guided by good taste and enterprise, has naturally prompted to the employment of artists in all cases in which their services can be made available; and it was not a little pleasing to find in the "pattern room" (which excites positive wonder, so full is it of steel matrices, the legacy in a great measure of Mr. Messenger's father, an enterprising and prosperous manufacturer of early Birmingham,) a juvenile effort of Chantrey (a model commissioned by the elder Messenger) side by side with the productions of the present time. To describe the works here collected would be almost to supply a list of all the finer objects capable of execution in iron or in brass. A prominent part of Mr. Messenger's trade is the manufacture of huge candelabra for

public halls, and of ponderous balustrades for public buildings; but as will be seen, he decorates also the boudoir table and the drawing-room chimney-piece; and among the articles of his produce are some singularly beautiful works, remarkable not alone for delicacy of execution, but for truth and purity of design. Many of his productions find their way into the shops of London, from whence they issue as the fabrics of France. We may avail ourselves of this opportunity to state, that the more "domestic" produce of this manufactory may be at all times seen at the establishment of Mr. Cundall, in New Bond Street; where, by the way, we have reason to believe all the more popular works now in the Birmingham Exposition will be ere long assembled.





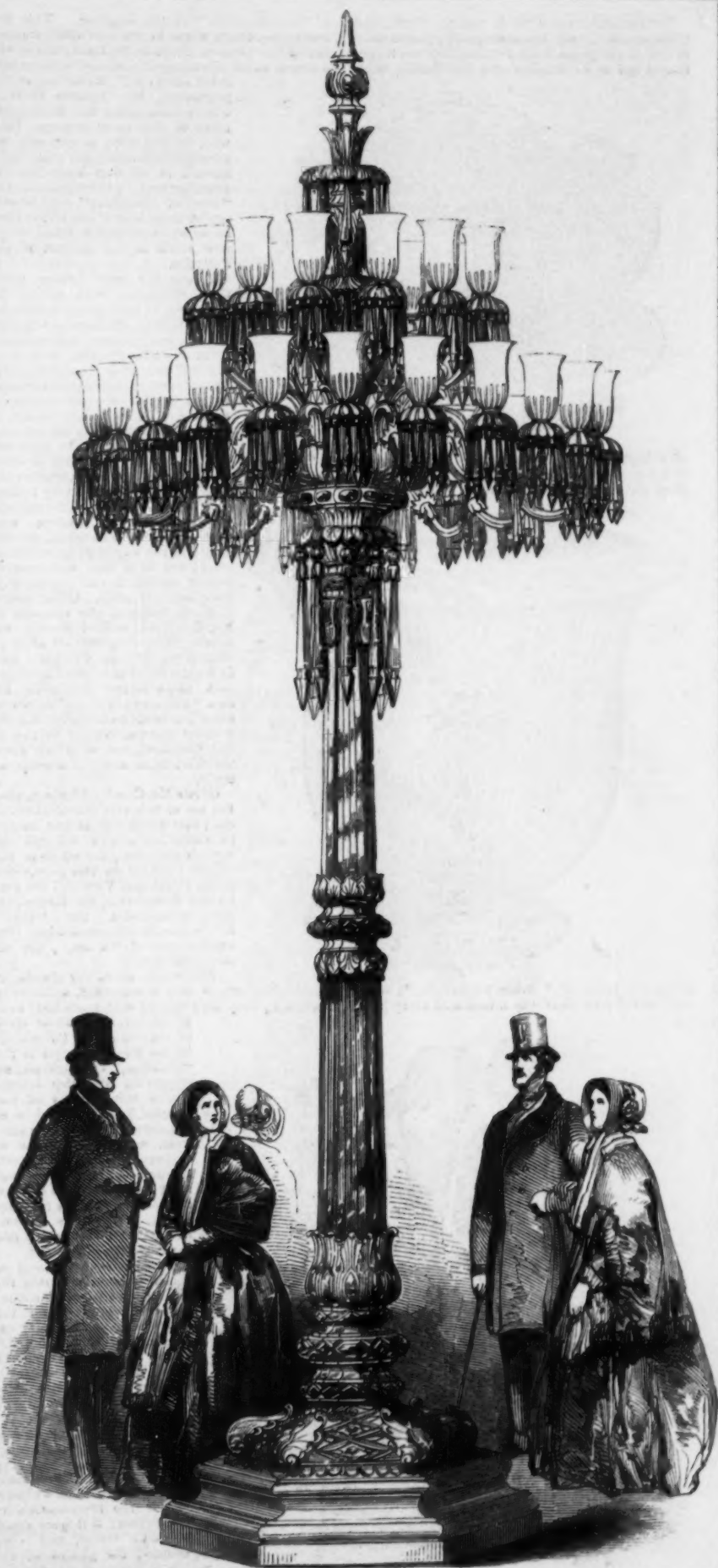
The glass exhibited by Messrs. OSLER is as remarkable as it has ever been for its extreme purity, dazzling effect, and general good taste. The smaller articles contributed by them possess the qualifications of brilliancy and beauty, which renders this manufacture so acceptable to the eye of taste, and so welcome an ornament wherever the usages of society call for its appearance. Our glass manufacturers have of late years made so many and such very important advances in their Art by the judicious study of the varied facilities which science has enabled them to use, that we are often astonished at the results which are so continually presented to our notice, and which rival in tint and beauty of form the works of their Continental brethren. It is this fact which gives the great value, in our estimation, to an exhibition like the present, exhibiting, as it unquestionably does, the power we possess in our own manufactories of competing successfully with the works of other nations, and satisfying our wants or our luxuries in the home market.

But however beautiful and attractive the smaller works of Messrs. Osler may be, they have themselves eclipsed them by the gigantic work which forms the centre of the exhibition room. This magnificent candelabrum of cut glass, in the purest crystal, stands 20 feet in height, and its grandeur of proportion and beauty of design are as much to be admired as the purity of its material, and brilliancy of its prismatic tints, will be by the most casual observer: it is impossible for our engraving to do full justice to this elegant article, we can do no more than give an idea of its general design and proportion, and our readers must imagine the rest: the degree of lightness given to an article so ponderous as this in reality must be, is the result of that judicious consideration of every portion of the design which indicates true artistic knowledge; while every part of the article is so delicately and imperceptibly fitted together that it has the effect of being constructed in one entire piece. When we recur to the older works in glass, with their very perceptible junctures, the "hooks and eyes" which tagged each part together, and the ready excuses made for such clumsiness in the presumed difficulties of the work which was then believed to require such aids, we cannot but contemplate with pleasurable surprise the vast improvement made in the finishing of all such articles at the present day by our manufacturers, who really study every minute portion of their work with an anxiety for improvement in each part, however insignificant that part might have been formerly considered, but which gives that striking and magnificent superiority to their fabrications over the less elegantly finished works of their predecessors.

The massive solidity of this great work supported by a column of pure glass, through which the eye glances freely; the elegance of the branches which spring from it as those of a tree from the parent stem, and the purity of material and play of prismatic tints which it exhibits, give to it a grace and beauty as well as an importance, which makes it a most attractive centre to the exhibition. In the early part of that volume of our Journal published in 1847, we engraved and described one of the pair of candelabra manufactured by the same firm, for his highness, Ibrahim Pacha; and the remarks we then made on the good taste exhibited in the general design of these articles, may be applied to the present one, except that it is a decided improvement in some essential particulars: the stem of this candelabrum is more simply conceived, and possesses even more dignity of general effect.

Largeness of scale has not, however, been attended by any rudeness of workmanship. Every portion of the article under consideration exhibits the same amount of attention and finish, in all its minutest parts, as if its destination had been the same as is awarded to the smaller works of the same kind which surround this gigantic production.

We gladly award to Messrs. Osler the praise which is due to the great exertions they have made in their peculiar branch of Industrial Art. The manufactures of our country form one great and important element in her power and wealth; but when they carry within themselves evidences of mental strength, they elevate the general tone of mind and appeal to an universal language for a place among the nations. The craftsmen of England are known "from Indus to the Pole," and their works are in the hands of most nations of the world. The artisan should work with a good courage and an elevated heart, when he reflects on the use to which his labour may be turned in another hemisphere, or the superiority which may be awarded to him, and his works in a country less favoured than our own. The onward progress of civilisation may be aided by him in his walk of life, as well as by the philosopher in his.



The establishment of Mr. ALDERMAN COPELAND, (Stoke-upon-Trent), has so frequently passed under review in the pages of this Journal, that our readers cannot fail to be familiar with the leading works



of a high order which have been there produced. It has become famous of late years for the issue of those statuettes (in a material to which has been

of "consideration" in the kingdom. This Art was in its infancy when, in the year 1845, we first visited the works at Stoke-upon-Trent, and it was pursued under circumstances of discouragement; it did not "pay." Nevertheless, the gentleman, Mr. Thomas Battam, who superintended the Art-department of this great concern, (and who, by the way, is not only an accomplished artist, but profoundly learned in all that appertains to manufacture), persevered in the "teeth of difficulties" until he succeeded in making it one of the most important sources of revenue which now exists in the district of the Potteries.

It was our good fortune when these difficulties were almost insuperable, to introduce the material to Mr. Gibson, the famous sculptor, who in our presence characterised it as "decidedly the next best material to marble;" subsequently, by our causing specimens to be submitted to the honorary secretaries of the Art-Union of London and of Dublin, these bodies were induced to order subjects to be executed for their subscribers; and the on-course of these statuary-porcelain statuettes became thenceforward safe. Yet, beyond question, but for a very trifling accident, and, especially, the resolute perseverance of Mr. Battam, who "originated" the material, the difficulty in the way of its introduction would not have been surmounted, and it would, in all probability, have been laid aside. Other manufacturers followed the example of Mr. Copeland, and at present, we believe, these statuettes are made in Worcester, Derby, Coleport, and in all the districts of Staffordshire; each manufacturer producing his own "statuary porcelain," of course according to his own receipt, but all, without dispute, inferior to that of Mr. Copeland, out of which grew the fabrication and the consequent trade.

Of late Mr. Copeland has extended the use of this very beautiful material; that which was at first limited to statuettes is now adopted for various purposes; the whole of the objects pictured on this page,—the group (Paul and Virginia) the perforated flower-vase, the flower-pot, the butter-cooler, the "pine" flower-vase, and the cream-jug, (the smaller one of "a set") are all composed of it.

given the name of "statuary-porcelain," which have now found their way into almost every house

Birmingham are, as may be supposed, universally attractive; they are arranged with much taste so as to display, first, about sixty of the statuettes, (of which, by the way, the latest is the "Sabrina," of Marshall, an engraving of which accompanies this number of our Journal,) next, a variety of exquisitely painted vases; next, several specimens of dinner and dessert plates; next, tea-services; and next, and most especially, those modern introductions, slabs for fire-places, which give to our fire-sides all the beauty and luxury of the purest Art.

Though comparatively of recent general use, still the various and peculiar advantages of porcelain for the above purpose, its truly ornamental character, its durability, and the facility with which it may be cleaned, combine to make it a truly valuable feature in interior decoration, so that the demand for this article of manufacture is daily increasing, and its importance becoming more manifest. These slabs are the best material we know of for the reproduction of arabesques; if it were desirable to revive, and even surpass, the glories of the

Alhambra, we are persuaded that the task might be accomplished by means of such slabs. As skirtings for a palatial summer-room, they would be the richest material that Art has yet devised,



and we can conceive them so applied as almost to realise the fables of the East. But in their more homely application to the grate they will be found to unite economy with beauty, not merely on account of their freedom from rust or tarnish, but also because the heat reflected from their polished surface radiates warmth to a greater distance from the fire than the cast iron could throw it; thus,



with a less consumption of fuel, diffusing a more equable and pleasant temperature.



In Holland, and formerly in our own country, as may be seen in many ancient mansions, the application of these slabs, or, as they were accustomed to be called, "Dutch tiles," was very general; but to institute a comparison between these and the productions of Messrs. Copeland, would be indeed to compare small things with great.





The productions of Mr. WILLIAM POTTS (Easy Row), are as remarkable for their elegant elaboration as for their good taste; we have rarely



seen work of this kind better finished by any manufacturer. There is a delicacy and sharpness



of outline in every portion of the articles he exhibits which give a singular vividness and bril-



liancy of character to the various and varied productions of his extensive manufactory.

We engrave as many of his examples as will fill a page; but it would have been easy to have made a much more extensive selection. In the flower vase, the figures of winter and summer seated on each side are appropriate decorations. The group of three female demigods who support the vase in the last column, are as remarkable for grace as for the effect they produce, owing to their being constructed of the purest porcelain, it is peculiarly gratifying to the eye.

The inkstands are also specimens of successful design, and the two we engrave exhibit as much variety of conception as this article can generally bear. The one with the figure rising from foliage is remarkable for its great beauty and the elaboration of its details. Another is almost a reproduction of an antique. The dolphin and shell of our first example is another simple and graceful application of a natural object, and is applied with good



effect. The antique has been well studied also by this judicious manufacturer, and the tripod and



candelabrum which conclude our page of illustrations, will show how fully he has entered into the spirit of the an-

tique, and carried out the sentiment and taste of the ancients in applying their designs to modern usages.

The extensive and very admirable works of Messrs. MINTON & Co. (Stoke-upon-Trent), are represented by a large variety of objects of every order of porcelain,—statuettes, vases, dessert plates, articles of elegant utility or of luxurious decoration, evincing the purest and best taste in design, and composed with exquisite beauty of workmanship. The selection which fills this page will convey some idea of the varied character of their productions; in them we see adaptations to modern use of the classic forms adopted by ancient Rome, the simpler and severer imitations of natural objects, and the fanciful outline and brilliant colouring which characterised the older works of Dresden and Sèvres. The little candlestick which is represented in our first engraving is an evident copy of one constructed at that period, when the Continental manufacturer began to study and make use of the



classic forms of antiquity, and to mould them to the purposes of his own era, not unmindful of the innate beauty and fitness which had made them imperishable monuments of true taste and general applicability. In the vase which follows we trace an ornamentation peculiar to the French school of the last century, which is not without merit for the beauty of colour generally adopted, and the love of natural forms. The jug which succeeds we must admire for its extreme simplicity, and the great purity of the small amount of decoration



which has been engrafted upon it. A considerably greater latitude of fancy has been allowed in the



next vase, which contrasts in its style very forcibly with our succeeding specimen, a literal copy from



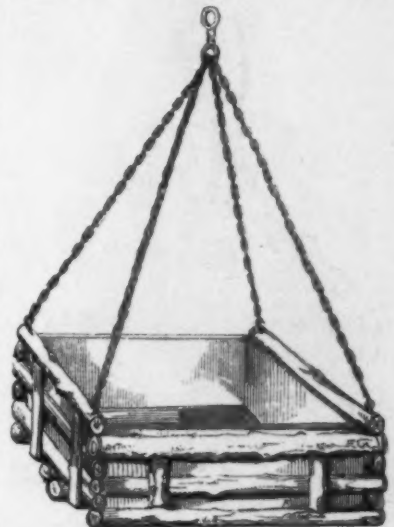
a cippus, in marble, of Roman workmanship, one of these beautiful objects bestowed upon the dead, but the undying beauty of which is thus agreeably reproduced for modern usages. The simplicity which characterises the hanging flower-pot, apparently constructed of rough branches, renders it peculiarly fit for the purposes it is intended to fulfil. The breakfast-service, in white porcelain,



which concludes our specimens, is an agreeable and elegant suite, and the tray, also in the same



pure material, gives a finish to the conception exceedingly agreeable. It is scarcely necessary to say, that a dozen pages, instead of a single page, might be occupied advantageously by examples of the produce of these famous Works; to which, as in other cases, we shall hope to render justice



hereafter. The compartment occupied by the contributions of Messrs. Minton, cannot fail to attract the attention of all visitors; the specimens here exposed are undoubtedly calculated to elevate the character of this particular Art, and to show how safely we may enter into competition with the best fabricants of the Continent.



Mr. R. W. WINFIELD, (the "Cambridge Street Works,") is a large contributor to the Exposition; his works are arranged on the side which adjoins the entrance, and comprise an immense variety of objects in brass, cut and pressed,—elaborate chandeliers, metal bedsteads, cornices, cornice-pole ends, curtain-bands, metal chairs and couches, ornamental railings and balustrades, stamped metal picture-frames, gas-fittings in great variety,—and, indeed, all the articles that peculiarly belong to the manu-



facture for which Birmingham has become famous. We are compelled to limit our engraved examples to two of Mr. Winfield's curtain-bands—in which



opaque glass and brass have been very judiciously blended—and four of his numerous specimens of



gas-fittings,—the three first of which are so formed as to be made ornaments for the chimney-piece or

stamped brass, a material which has been of late years subjected to so high a degree of refinement



as to be now extensively used in the stead of "composition" in various important objects.



the table. We shall take an early opportunity to direct public attention to the several other productions of his Manufactory; one of the most extensive establishments, of its class, in the Kingdom,—more especially to the metal bedsteads, in the improvement of which this house has been occupied for upwards of a quarter of a century; and also to the

of which is, generally, highly satisfactory specimens of workmanship.

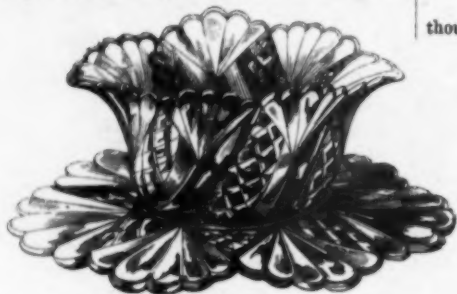
The subjects we have given will sufficiently exhibit the judgment and skill with which Art has been brought to bear upon, at least, one of the productions of these Works. Many of the gas-fittings found here are fine examples of design, (the source of which is, generally, the natural flower), and



The glass of Messrs. RICHARDSON of Stourbridge (the "Wordsley Works.") which we have to consider next, is confessedly unsurpassed for brilliancy and purity by that of any manufacturer in the Kingdom: it is not too much to say that it may compete with the best produce of the Continent; certainly, we saw nothing at the Exposition in Paris superior to the crystal produced at



these works. From the collection at Birmingham we select nine examples; our drawings convey no idea of the colour, and but little of the ornamentation, to which the articles have been subjected, either by the engraver or the cutter,



and it is in no slight degree gratifying to know, first, that the whole of the work is executed by British artisans; next, that the colours are in all



cases vitrified, and next, that they are productions of the every-day trade of the producers, and

not made up for the occasion, at a cost which,



though it might render them "curiosities," would



deter admirers from becoming purchasers. To this we may add, the whole process of the manufacture, from the earliest to the latest item, is conducted at the manufactory of the Messrs. Richardson; the sand is procured in its natural state; the alkalis are mixed here; here Science is employed to apportion quantities, and Art to invent or copy forms; and hence are transmitted throughout Great Britain,



and over the world, the most delicate of all the utilities of ordinary life. Our selections comprise

but a few of the many charming objects, of various



kinds, and for varied purposes, which render the



compartment occupied by the Messrs. Richardson



one of the most attractive in the Exhibition.



We have much pleasure in gracing the first column of this page with some of the many productions, in silver, of Messrs. THOMAS CLARK & Co. (Lionel Street). They consist of ordinary objects—objects of daily use—the oillet borer, the etui, the measure-case, and the scissors; and those we engrave were selected from a great variety, all exhibiting that improvement—that application for aid to Art—which distinguishes nearly all the



more recent productions of Birmingham. It is especially cheering to contrast these very elegant specimens (the cost of which is singularly small), with those which formed the staple of the produce some ten or twelve years ago. These works, with



their very agreeable ornamentation, are little, if at all, dearer than the common-place, or ugly, objects—of which we rejoice to say examples are now only to be found in obsolete pattern-books; and perhaps we might range through the whole of the Exhibition without finding more satisfactory evidence to sustain the principle, for the truth of which we have long been contending, that beauty may be as cheap as deformity.



From several cases of pressed and cast goods, contributed by Messrs. HARCOURT, BROTHERS, we select five specimens—three of bell-levers, and two of curtain-bands. To these valuable domestic auxiliaries the attention of Messrs. Harcourt has



been mainly directed; and they have introduced into them important and very judicious improvements: these, our examples will sufficiently prove. The curtain-bands exhibited by these gentlemen are, for the most part, exceedingly good in design



and excellent in execution—sharp and clear, and brilliant in colour. The bell-levers too are of a refined order, presenting a marked departure from the outrageous fashion which prevailed a few years ago; and making manifest the wisdom of that

breach of the custom of our ancestors, which substituted a small unobtrusive and elegant object, for that which, dangling from the ceiling, had no better association than the hangman's noose. The bell-levers and curtain-bands, under notice, are



chiefly formed of leaves and flowers—sometimes judiciously combined with porcelain—a material of which Messrs. Harcourt have made much use. Their establishment is by no means confined to articles of this description, although they have



exhibited few others. They are large producers of those household utilities—hat-pegs, door-handles, knockers—and the thousand smaller items, such as brass-headed nails—which form the stock of the upholsterer.



The collection of stoves and fenders, and their appurtenances, is strangely limited. The Exposition—in so far as these are concerned—will create much disappointment: more especially among foreigners, who are prepared to admit the supremacy of the English fabricant on this head. The chief contributor is Mr. W. H. Room, of the "Bull Ring," who is not a manufacturer, but for whom, and from whose designs, some of the best manufacturers work. The stove engraved below is, we believe, the production of Messrs. HOOLB, of Sheffield; probably the two

upon another stove; and we might have found many objects, both in the whole and in parts, the engraving of which would have exhibited to advan-

said to have been wrought from the design of Mr. Owen Jones, and it is creditable to him. It is of pure black, without ornamentation in brass or steel; the composition is simple and graceful—it appears to have been judiciously formed for use. The fender and fire-irons which accompany it are also in excellent keeping with the main design. The Exposition is much indebted to Mr. Room for his contributions; without which, indeed, it would have lost a very leading feature of attraction. We have, however, to regret the paucity of supply



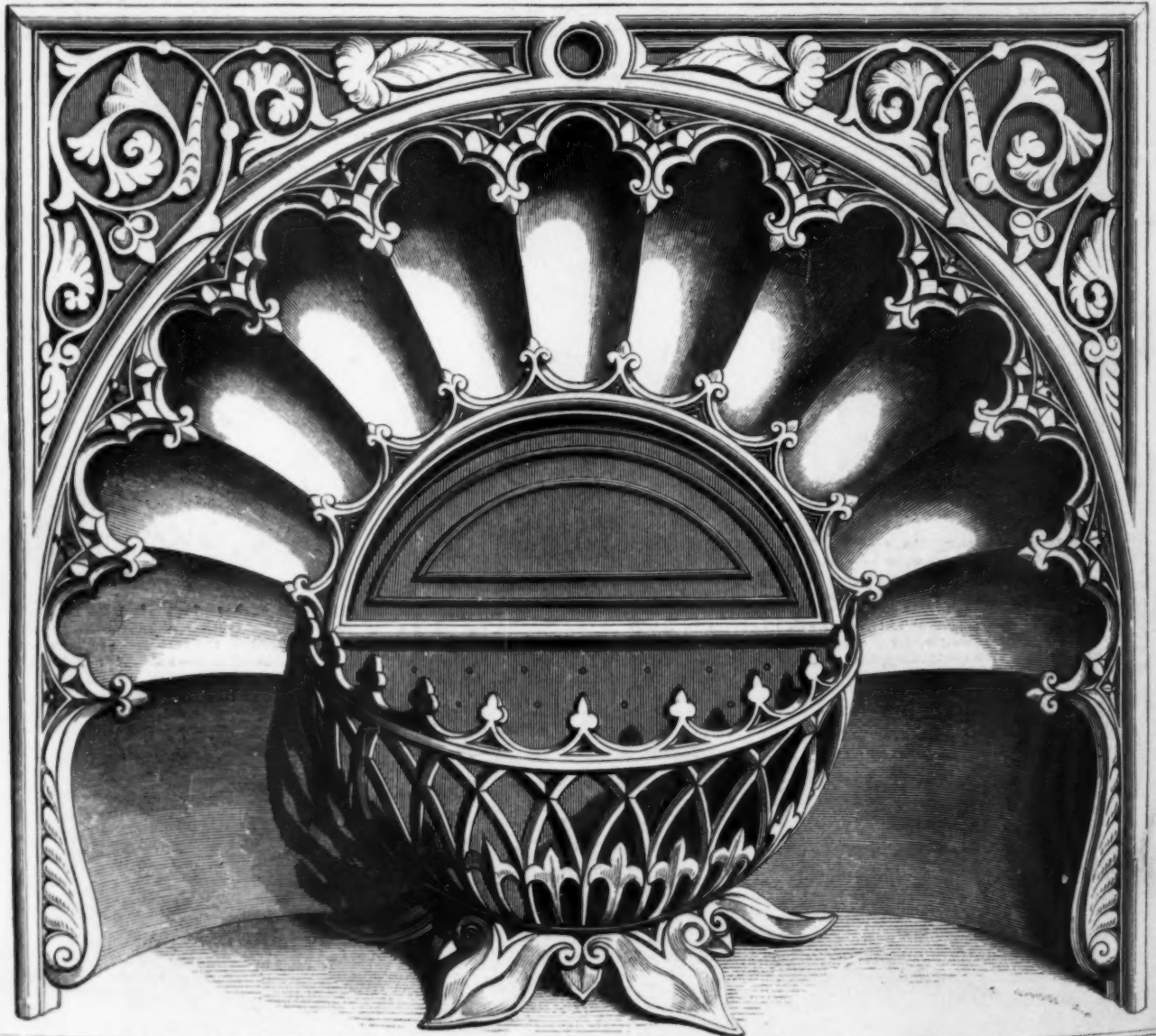
fender ends (which we selected from several very excellent examples) are from the same celebrated house. The centre piece is one of the ornaments



tage the taste and judgment of the exhibitor under notice. The stove, of which we give a copy, is



with reference to articles in which Birmingham cannot be altogether barren, although it has yielded the palm to its great rival, Sheffield.





We are glad to find Mr. W. G. ROGERS contributing some of his exquisite productions to the Exposition. It is no novelty to state that this gentleman's carvings in wood unite the high attainments of the artist with the elaborate accuracy of the manufacturer. His performances rise, on the one hand, to the magnificence of Grinling Gibbons and Demontreul, and, on the other hand, descend to the simplicity which is required for the execu-



tion of such objects of every-day use as bread-platters, knives, forks, spoons, &c. The same sound taste thrown into different channels is exemplified in each department. We have selected for engraving several of Mr. Rogers's works. On the first column will be seen a Gothic candlestick in oak, suitable for private chapels, and an alms-dish having a sacred inscription on the border, and



the monogram of our Lord in the centre. The remaining platter we have introduced from the novelty of the application of the Elizabethan style to this simple purpose. Our readers will next be gratified with a representation of perhaps one of



the most superb specimens of wood-carving ever originated. It is an oval box-wood frame which was made last year for Mr. Norman Wilkinson, a liberal and spirited patron of the art. The flowers here in their delicacy of finish, judicious arrangement, and careful adherence to nature,

sure that very many of them will afford good lessons to manufacturers in other branches, and a rich treat to the cursory visitor to the Birmingham Exposition. The art of carving in wood is one which, in our day, is too little appreciated; it has been hitherto regarded as a mere mechanical per-



were never surpassed. The remaining subjects on the page consist of an oval miniature frame in box-wood, and one of a pair of brackets composed solely of fruit, flowers, and small birds. Mr. Rogers has also contributed a considerable number of other objects of all classes of wood-carving, and we are



formance, scarcely requiring more taste and skill than may be found in a workman of ordinary ability. Such examples as we here adduce must dissipate so palpable an error.

The papier-maché works of Messrs. JENNENS & BETTRIDGE have become famous not only in England but throughout Europe and the Indies. These gentlemen commenced business some five-and-thirty years ago—then working on a limited scale, manufacturing only tea-trays; advancing gradually, they achieved objects of elegance; but these were generally of simple forms—screens, tables, and so forth. They now employ between three and four hundred persons, and produce almost an endless variety of goods of every class and order, of which the process is capable. They were, undoubtedly, the earliest among the manufacturers to introduce improvements into the material; the first to try experiments beyond the production of the mere tea-tray; and for a long period they stood almost alone in the application of Art to the objects of their produce.

It may gratify curiosity to enumerate some of the articles now manufactured of papier-maché. Formerly, the japanner was limited to iron plates, for tea-trays and all flat objects; and when matters more directly appertaining to "furniture" were required, wood only was added. Paper was originally applied to this purpose, in Birmingham, about fifty years ago. By recent improvements it is used for a great variety of objects—Cabinets, cheffoniers, secretaries, and writing-desks; folding-screens, cheval-screens, pole-screens, and hand-screens; lido-tables, sofa-tables, occasional-tables, and coffee-tables; tea-boys, tea-chests, tea-caddies, and tea-trays; portfolios, envelope-cases, card-baskets, card-boxes, and card-racks; inkstands; netting-boxes, glove-boxes, work-boxes, snuff-boxes, and cigar-boxes; pen-trays, wafer-trays, quadrille-pools, paper-weights, memorandum-cases, brooches, paper-knives, needle-cases, ladies'-companions, etuis, chairs, couches, ottomans, stools, mirror-frames, panels for decoration, door-knobs, and plates.

It will, therefore, be readily understood, that the compartment occupied by Messrs. Jennens & Bettridge is one of considerable brilliancy; their productions are, of their kind, admirable. A little less redundancy of ornament might recommend them more strongly to persons of refined taste; but

in articles of this class brilliancy of effect seems to be more looked for than delicacy of composition. We engrave three only of their numerous contributions,

a flower-stand, a toilet-table with glass, and a cheffonier; but the variety of objects we have enumerated may be seen at their London Esta-



ishment. Several of the articles shown at the Exposition were, we understand, manufactured expressly for that purpose; a circumstance upon

which some stress should be laid, inasmuch as it is an example we should greatly rejoice to see followed upon other occasions of a similar kind.





The glass works (Islington Works,) of Mr. RICH HARRIS are of great extent; his business consists principally of glass-pressing; and his pro-

articles, at something like a fifth of the cost. He has, of late, turned his attention to the production of objects of a refined character, rivalling those of



ductions in this way are of singular merit, possess-



Bohemia in colours and in engraving. Some of the examples shown by Mr. Harris at the Exposition are, in all respects, equal to the rarest specimens that have been imported from Germany or France; and they have justly excited general



colours. It is impossible to praise too highly the



ing, at first sight, all the brilliancy of finely cut



very extensive contribution of Mr. Rice Harris.



admiration. We engrave nine of his specimens; the second, the sixth, and the eighth, are of pressed glass. The others are of objects elaborately wrought; engraved or cut with great delicacy and beauty, coated, in parts, with the richest



The two engravings which commence this page are the contributions of Mr. JAMES PENNY (Union Street, Middlesex Hospital), who has sent to the Exposition two or three small and unpretending cases, the work of his own hands, and they forcibly display the applicability of Art to all the useful as well as the strictly ornamental articles which go toward the furniture of a well-appointed mansion. These represent two heraldic skewer-heads; the first exhibiting the arms and motto of the Earl of Ellesmere, the second the cypher and coronet of



the Duchess of Sutherland, for whom they were respectively manufactured. It is a novel idea, and one that may be made good use of; the introduction of family arms, cyphers, and badges, may in this way be rendered an elegant ornament, and be in no wise objectionable or obtrusive. Our engravings exhibit these articles the full size of the originals, and they prove how easily such ornaments may subserve good taste, and be rendered agreeable to the eye, as well as strictly in accordance with



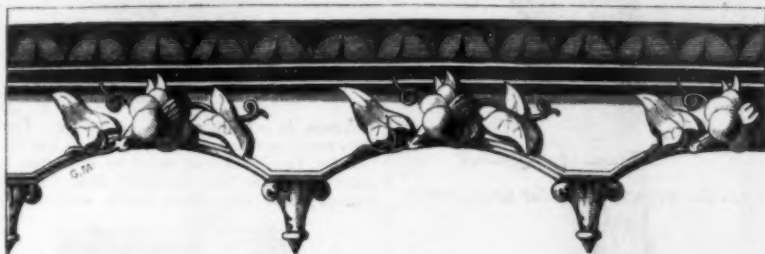
heraldic rule. It is in the production of articles of this kind that the manufacturer not unfrequently finds scope for the production of novelties which are agreeable to the buyer and profitable to himself; "the day of small things" was long ago discovered to be worthy of full attention, and it is not only in the fabrication of large and important works that taste should be exclusively exerted, but in rendering elegant the most simple articles of ordinary necessity.

Among the articles of necessary ornament which adorn the Exhibition-rooms, there are few more essential than window cornices. Of these Mr. WHITFIELD (Oxford Street), has sent several good examples, and we select three as illustrations of what has been done to render these articles an



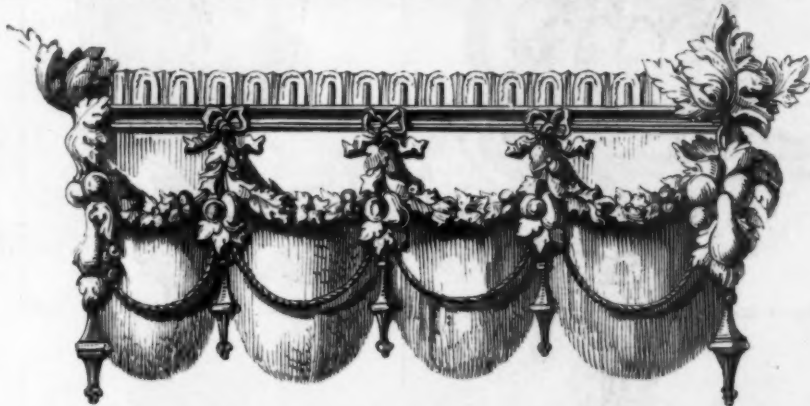
possess novelty, while the groups of fruit and the elegant convolutions of the flowers carry the mind insensibly back to the always beautiful source of true ornament—the works of nature. It is pleasant to find our manufacturers within the last few years

agreeable ornament to the drawing-room. They are constructed of stamped and gilded brass, and possess the advantage of strength and apparent solidity, combined with real lightness of material. In each instance a tasteful selection of form predominates; the scroll ornaments are so varied as to



good taste, and the eye was continually tortured by the combinations of broken lines which formed its basis. While nature is so inexhaustible, and presents so much that is beautiful as well as so

much that is suggestive, it is the duty of the true artist to search amid her stores; and the taste which declares the true artist may be seen in the production of the humblest article of necessary use.



Mr. HENRY ATKIN (Howard Street, Sheffield,) has sent the silver fish-knife and fork, engraved at the foot of our page; they are remarkable for the taste and lightness with which they are designed, imparting a certain amount of elegance to an article which generally appears upon the dinner-table in a clumsy and unattractive form. It serves to prove that there is no "necessity" for ugliness, however much it may seem to prevail in objects of common use, whose outline may at first sight appear incapable of appropriate orna-

mentation. The necessary breadth and form of such articles as those under consideration have in this instance received as much attention in the way of neutralising their bad features as they would appear to admit, while the amount of decoration fastened on them is the result of a good and judicious taste. As articles of utility they do not at all suffer from the character of ornament with which they are enriched, a point which should never be lost sight of by the manufacturer of matters designed primarily for use.





Messrs. SALT & LLOYD, brass-founders, exhibit several admirable examples of table-lamp stands, from which we have selected two. They are very varied in character and of excellent workmanship. It is in no slight degree gratifying to contrast the productions of this class now issued by the manufacturer, with those which formed the staple of his trade barely a dozen years ago. Generally, in the place of straight, formal, and ungraceful pillars, or to write more correctly, poles, which supported a huge ball of ungainly size and shape, we have agreeable



adaptations of natural forms; in many cases so contrived as to be not only pleasant to the eye, but suggestive to the mind. It is rare now-a-days to find any production, made with a view to give light, of an aspect absolutely odious; but those



who have had opportunity to consult the old Birmingham pattern books of the trade, can alone properly estimate the value and importance of the change for which we are indebted to existing manufacturers.

The contributions of Messrs. M'CALLUM & HODSON (147, Brearley Street), who hold a very prominent position as manufacturers of the best order of

Papier Mâché, are numerous and excellent. they consist of boudoir looking-glasses, work-tables, loo-tables, work-boxes, cabinets, writing-desks, &c.;



together with the usual productions of minor size and importance, such as card-cases, card-trays, albums, blotting-books, ladies' companions, &c. We found

much to praise in the works of these gentlemen; they have made liberal, but not injudicious, use of the mother-of-pearl shell, and their imitations of



flowers are very successful; the landscapes and figure subjects, too, which adorn many of the

articles, are painted with very considerable ability. Their "show," indeed, is altogether highly to



their credit; they effectually help to sustain the repute which Birmingham has hitherto obtained

and kept almost exclusively, for a class of productions which finds admirers everywhere.

Among the many beautiful lamps which are contained in this re-union of manufacturers, we noticed some, the production of Messrs. GRAY, MARTIN & GRAY (Brass-founders, &c.) from which we selected specimens to engrave in our pages. The combination of forms and general arrangement of lines in the first of our examples is good, and the effect, by the union of metal and glass in the composition, is light and pleasing. There is much yet to be done by designers of such articles which contain in their composition large scope for fancy, considerable elegance of contour, and necessity for detail, which may be rendered very brilliant and beautiful by the aid of that light which forms the principal portion and centralisation of the whole.



Throughout the entire range of Art-manufacture in ancient or modern times, there are no articles of

domestic use upon which the fancy of the designer has allowed itself fuller scope than upon lamps, whether portable or otherwise. The nations of antiquity delighted in thus indulging their tastes, and no work on Greek or Roman antiques is without a multitude of examples of the most quaint and curious forms. The introduction of gas into our houses has opened a wide field to the designer.



The smaller hall-lamp, exhibited in our second cut, is very graceful in its outline. The vine-branches and clusters of grapes present an easy flow of line excessively valuable in ornamental design, and very appropriate in any article intended to be pendulous. The carriage-lamp is an improvement on the stiff and ugly forms we are so



constantly seeing; and it is another proof added to the many we have gladly adduced of late, to show that the necessity for ugliness in any article of general use is a popular fallacy induced by indolence.

The porcelain and other articles exhibited by the Messrs. GRAINGER (Worcester), exhibit a great improvement, where improvements are especially valuable, we mean in articles of every-day use and necessity. Those who are rich may always command elegancies; but to ensure a certain amount of elegance to those of humble means is a great boon, and this boon has been effected in the construction of dinner-plates and other necessary arti-



ticles of the kind, in a material almost as cheap as the most ordinary earthenware, but possessing almost the beauty and clearness of china. It is to such useful branches of study that we would direct the attention of our manufacturers, and which is in no degree incompatible with the co-existent production of higher articles of elegance. The three



examples we give of the more artistic works of this firm, will prove their attention to have been directed as well to the graceful and elegant. The flower-vases are remarkable for their simple beauty; the violet and the lily of the valley are the prototypes



of their ornament, and the effect is extremely chaste and beautiful. The butter-cooler here engraved is also an article deserving commendation.



The productions by G. R. COLLIS & Co. (Church Street Works), the well-known successors to Sir Edward Thomason, are calculated to uphold the high position which that firm has long held. Many of the articles sent for exhibition exhibit an union of taste and fitness gratifying to record. The examples we have selected will show how varied and how truly classical in conception some of these articles are. The quaint and beautiful forms visible in Eastern design, the freedom and elegance of conception of Italian Art, and the classic purity of that art in its best age, are all occasionally visible. The silver scent-bottle, the first of our illustrations, is a happy adaptation of the usages of another clime, and is a graceful and peculiar ornament for the boudoir, partaking of the gorgeous taste of the



East. The raised flowers and ornaments have been tinged with blue, and the effect is exceedingly good. The grand centre piece which we also engrave, is of free and graceful design; a group of boys are engaged in gathering fruit from the vines, whose boughs they are climbing, and obtaining the grapes for the one who presses their juice in the centre. The conception and execution of this article are equally good. The same fitness characterises the next of our illustrations; a bottle-stand of silver, entwined with the same happy combi-

nations of vine-branches and grapes, among which reposes the panther, sacred to the god whose libations have made him world-famous, amid the infant genii. The Arabesque which concludes our



selection needs no descant on its beauties. It is classic in conception and beautiful in execution. We feel that our space has been too limited to do



full justice to this manufacturer, whose works must at a future period be again resorted to, and illustrated more amply in our pages.

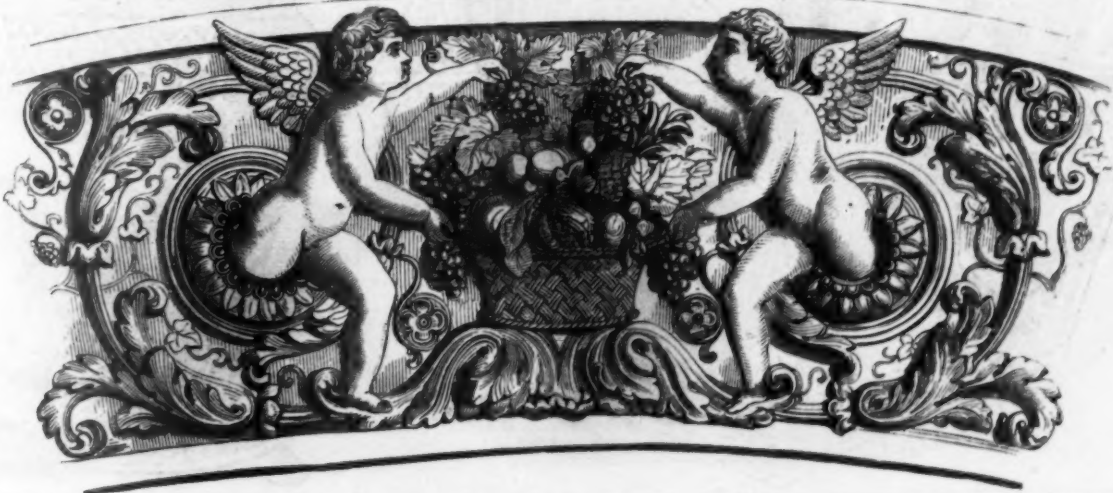
From the papier-mâché works of Mr. FARMER we select two examples—a lady's work-table of novel and elegant design, embracing all that attractiveness of embellishment which this particular manufacture so constantly exhibits, but which is here introduced with propriety and good taste. The gilded scrolls and groups of flowers



have a brilliant and excellent effect, relieved as they are by the sombre tint, which forms the body of works of this class. The inkstand is one of those simple and appropriate articles, elegant enough for any table. We are glad to find the manufacturers



in this material thus carefully studying the true applicability of the fabric at their command.



An unpretending table at one side of the room is occupied by the works of a manufacturer who has sent but a few articles to be exhibited; but they have the rare merit of being all conceived in good taste and executed with due attention. They are the productions of Mr. Gough (11, Parade, Birmingham), and evidence care and thought in conception and execution. We engrave three specimens, which will fully bear out our remarks. All these articles are in electro-silver; the jug is very delicately wrought; the branches which entwine it being gradually brought down in relief from the handle, until they terminate in engraved tendrils upon the body of the jug. The idea of this article was obtained from one of those Original Designs for Manufacturers which have appeared from time to time in our pages, and which we have much pleasure in finding exceedingly useful to them; we have frequently referred to occasions in which they have been practically resorted to, either as suggestions or actual models. In Mr. Gough's copy, he has departed but little from the original. We may, perhaps, be permitted here to observe that in very many other instances we perceived the use which had been made of the "Original Designs" published in the *Art-Journal*; several manufacturers have copied these designs entire, others have made them available only in part; but in all instances there seemed a sincere desire to trace the influence to its right source.

We trust that the skill and taste displayed by

Mr. Gough will not be without their reward. We

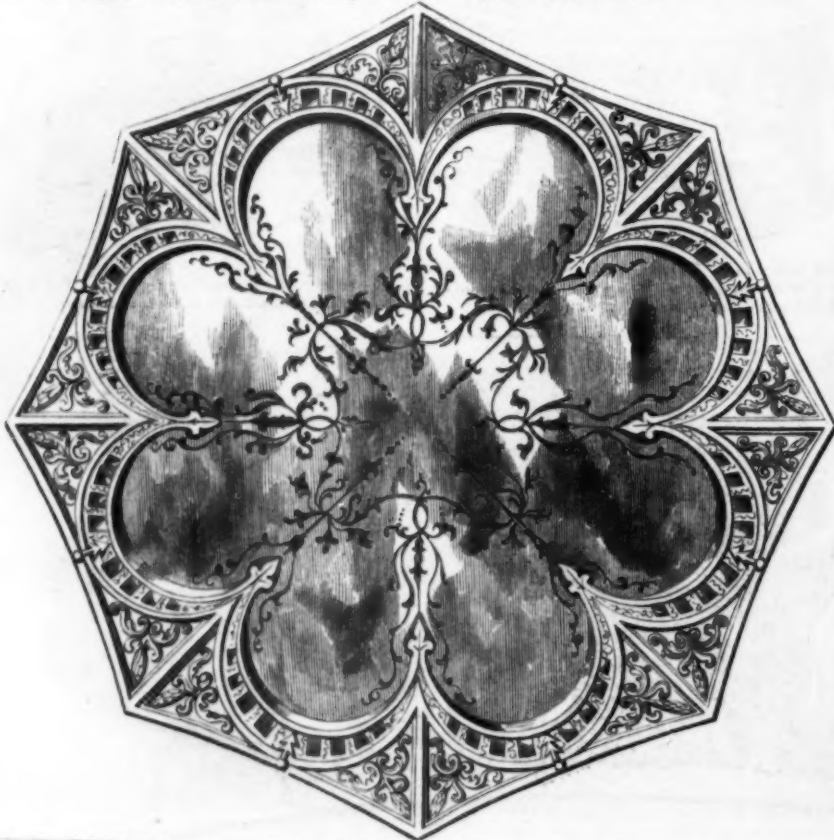


regretted that his contributions were so few, but



they have the rare merit of being without any drawback; there was not, we repeat, one of the objects that came within the ban of mediocrity. We do not give him credit merely for design: the finish of his works is unexceptionable; they are most carefully manipulated; but in his designs he

exhibits a thorough knowledge of Art—of its capabilities and its application. We may, without hesitation, refer to the dozen examples of his productions shown at the Exhibition, as altogether the most satisfactory evidence of progress we have of late years anywhere seen.



The Messrs. CHAMBERLAIN (Worcester,) contribute a small but very charming collection of ware of a peculiar fabrication, for which they have become celebrated, and which, we believe, they alone manufacture. The first object (not however of this particular class), is an exact copy from a Chinese original. The cup is made to



fit into the saucer by an indentation into the latter; the cover, it will be perceived, is not made to embrace the whole object, but rather to press upon the objects to be enclosed. The last two are per-



forated ware. The parts indicated by shadow are indented; those in white being considerably raised, a sort of net-work covering the form. There are many other objects of the kind equally beautiful.





Messrs. MAPPLEBROCK & LOWE have contributed a large quantity of articles, which are remarkable for their variety and beauty as specimens of metal work. But while giving them credit for the due exhibition of the many elegant articles in which they deal, we cannot but again express our regret that the names of the makers are not appended to the works of their own hands. We think they show an undue timidity in favour of the retail trade, and one which should not be considered in so narrow a spirit. "Palmam qui meruit ferat" is an old and a good motto; we are perfectly familiar with the necessity for a good understanding between the fabricant and the dealer, but we cannot see the utility or the good policy of this (to us) unnecessary concealment of the sources of the objects engraved on this page. The vase and ornamental dish are the works of the Colebrookdale Factory. The second of our vases the production of a manufacturer named Wright. The looking-glass, whose iron-frame and sconces are so novel and beautiful, the work of Marsh of Dudley, as also is the stove,



with which we conclude our selections. In all these works we find much to praise, whether we consider the good taste apparent in the designs,



or the finish visible in their execution. The looking-glass frame is remarkable for the taste and lightness which has been given to so ponderous an article as metal; and the purity and beauty of



black which is spread over the surface of the stove is of singular value as a contrast to those portions which have upon them a polish, and relieve the otherwise sombre aspect of this article.



The contributions of Messrs. GEORGE BACCHUS & SONS, in plain and coloured glass, are all of very considerable excellence. We have engraved six of his examples, of various classes and character; but a large compartment is filled with his



works, from which it would not have been difficult to select a much greater number. Messrs. Bacchus are among those manufacturers who have been labour-



ing, and with success, to rival the productions of Bohemia. Not long ago, the foreign market sup-



plied all England with that description of coloured or coated glass which was used to associate with

brass, in articles such as lamp-stands; now we believe the whole of the material thus adopted is made at home. Birmingham took the lead in this



process, and, we rejoice to learn, has kept it. The fabrication of glass for this purpose is now become



a very extensive trade, and bids fair ultimately to put foreign competition out of the question.\*



\* In the course of an article on the "Remission of Glass Duties" (written by the late Dr. Taylor for this journal), in March, 1845, concerning this material, as then freed from fiscal restrictions, we anticipated this result:—

"So far are English glassmakers from deserving blame because they have in some branches of the art allowed

Messrs. FOOTHORAPE, SHOWELL, & SHENTON, (25, Church Street), are among many successful contributors of articles in papier-mâché—a branch of manufacture so very extensively practised in Birmingham. The brilliancy of effect produced by this popular style of decoration has made it peculiarly attractive as an article of furniture for the drawing-room or boudoir; the most brilliant effects of gold and colour are produced with comparative ease and economy, and their vividness preserved by the even tint which generally forms the groundwork to the whole. Possessing so many facilities for the most enriched and beautiful effects, the difficulty is in curbing the love for gaudiness which will occasionally peep forth in works of this class. Some of the forms adopted by Messrs. Foothorape & Co., are novel and pleasing; the work-table we



engrave is of fanciful and tasteful construction. The little box is also agreeable in its curve and general conception, as well as tasteful in its ornamentation. We must always bear in mind the lightness of the material and the gaiety of effect which become part of the essentials of this manu-



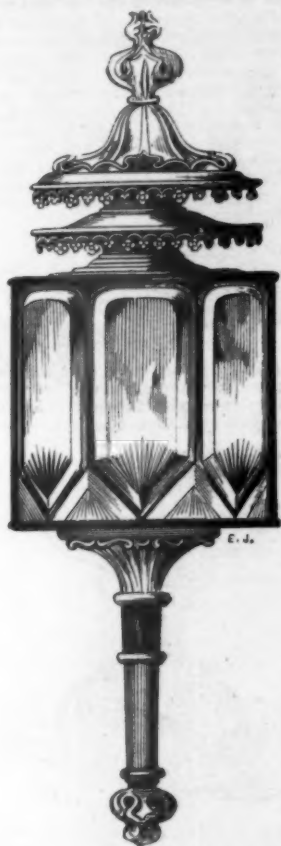
facture, to enter fully into the merits of works of the class; and we cheerfully award their meed of approbation to the manufacturer who does not forget the necessary purity of original conception which should characterise all works of Art. The specimens contributed by Messrs. Foothorape are in all cases satisfactory, and in many instances admirable.

foreigners to outstrip them, that it is highly creditable to their ingenuity and ability that they have been able to maintain the struggle at all. The fact that they have borne up against competition under such disadvantages may be received as a ground for confidence that their liberated powers will give to this manufacture a variety, an extension, and an excellence such as it has not attained in any other country. The purposes of ornament and utility to which glass may advantageously be applied are far more numerous than is generally known, or even suspected."—*Art-Journal*, March, 1845.

"In Art, as in every other exercise of intellectual developments, we may be permitted to indulge a hope that opportunities will call out operatives, and that a supply of materials will rouse into activity the plastic powers. It is gratifying to find that new applications of glass have been propounded simultaneously with the abolition of the duty on the material; little advance, indeed, has been made in the new paths that have been opened, but it requires no exertion of imagination to discover most gorgeous results in the distant perspective."—*Art-Journal*, April, 1845.



We select one of many contributions of carriage lamps, sent by Mr. DUGARD, all of which are of much merit and some of considerable excellence, both in design and execution.



We regret to limit our report of the works of Messrs. ROSE, of Coleport, to the selection of one object; but to this large and important establishment we shall hope to render justice hereafter.



We now come to the bold results of Mr. JORDAN's patent for wood-carving. Of these the EXPOSITION offers many examples, from which we select three for representation. They are all executed with



ability and firmness, possessing the merit of good general effect without the extreme elaboration which is often unsuitable to the purposes of furniture. Our first illustration of this gentleman's productions is a writing-table, carved with exceeding boldness, and highly ornamented in the character of the design. It is altogether an elegant appendage to the library or boudoir.

Upon this column is represented a bracket, exceedingly good in design and bold in finish. It is a terminal griffin, the wings of the creature so extending as to receive a slab at the top. This



subject in form reminds us of some of the old Grecian caryatides, but is somewhat more Italian in detail. Our page closes with an excellent console-table in dark wood, the centre of which is occupied by an erect figure of Victory. Grapes and vine-leaves form at the top that portion which is technically called the "apron," and at the base is introduced some massive Roman foliage, cut with much spirit and feeling. This design is entitled to the meed of praise,

on account of its originality, not less than for the manner in which it has been executed. When it is remembered that the greater portion of the cutting of these and similar objects is performed by machinery of the most elaborate and curious construction, the precision and truth with which they are carved is really astonishing, and reflects the highest credit on the machinist. The finishing of the highly wrought parts is, of course, done by hand.



The productions of Mr. STURON (Broad Street) are remarkable for their finish. The candlestick of rich and elegant conception is the work of Mr. Leighton, who has contributed largely to the "Original Designs" published in this journal. The



teapot is of great simplicity, but exhibits much taste, and is remarkable for being fabricated in one entire piece, free of unsightly junctures, and presenting an unbroken outline of great chasteness.



The whip-handles exhibited by Mr. BIRTLES (the only surviving partner of the firm of Bright, Martin, & Birtles, New Street), and of which we engrave two specimens, are remarkable not only for ornamentation, but for the manner in which the handles are chequered by a curious machine. Some portions of this work upon the Malacca is done in a faultless manner by hand. This manufacturer also exhibits a bridle of singular delicacy called "the Queen's," from her Majesty's patronage of it. For beauty of workmanship, lightness, and strength, it appears unrivalled.



Mr. LANE (Royal Papier Mâché Works, Great Hampton Street,) exhibits many articles remarkable for the brilliancy of their effect. This manufacturer is the producer of that peculiar enrichment of papier mâché works which combines the brilliancy of mother-of-pearl and other prismatic tints,

with the usual adornment of such articles, upon glass: our cuts can of course do no more than give a general idea of the form of the beautiful cabinet which occupies the centre of his stand at the Exhibition. The vivid contrasts of colour and sparkle of pearly tints must be imagined by our readers; this diffi-



culty we have felt throughout in our illustrations of works which depend so much on the gorgeousness of colour they display, and of which we can convey little or no idea. We have therefore

selected such forms as were most suited to our purpose; and in the inkstand engraved above, we have been pleased with the novelty and elegance of that adopted by the manufacturer.



The productions of Messrs. WEDGEWOOD (Etruria, Staffordshire,) it is not too much to say, are of European celebrity. We are sorry not to have seen more of these singularly delicate and beautiful works. They still maintain their position among

the highest fictile works produced by English taste and knowledge. Pure in form and elegant in ornament, they command admiration, and even now are beacons for the manufacturer of articles in this peculiar walk of art.





Messrs. WALTON (Wolverhampton) have supplied one of the stands with a series of excellent works in tin-japaning, which exhibit much variety in design, combined with an ornament of good taste

especially deserving of praise. His productions of papier-mâché, too, merit the highest commendation. We have no business to institute comparisons; but the objects exhibited by Messrs. Walton will make

Messrs. RIDGEWAY & ARINGTON (Hanley, Staffordshire) have contributed specimens of their excellent works. The best of their productions were forwarded too late for us to make drawings;



Birmingham look to its laurels. What we are particularly prone to admire is the absence of gaudiness, and the simplicity and fitness of that amount of ornament which these manufacturers have adopted

to adorn the various works exhibited. The foot bath and the coal-box are both remarkable for the simplicity and purity which characterise them. The tray is decorated with an extremely well



executed landscape, enclosed by a wreath of naturally conceived plants, while the arabesque borders occasionally introduced are in the same good taste.

Some of the subjects which adorn the centres are chosen too from pictures which are well known to have the merit of being popular and praiseworthy.



We shall take an early opportunity of speaking of the works of this manufacturer more largely than

we can do on the present occasion, merely remarking the general good taste and ability they evince.



but we cannot resist our desire to do justice to these gentlemen by introducing into these pages two or three of their specimens, although some of



our readers may be already acquainted with them. They are famous for their manufacture of water

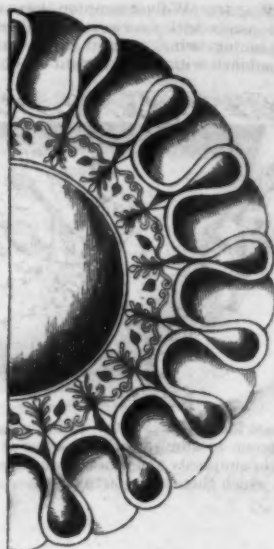


and beer jugs, which are, in almost all cases, admirable examples of design and execution.

The well-known firm of Messrs. ELKINGTON now claims our attention, and we are glad to find that both in the bronze and silver fabrications of these gentlemen, Art is progressing satisfactorily; good workmen are being employed, and good models resorted to. The principal works executed



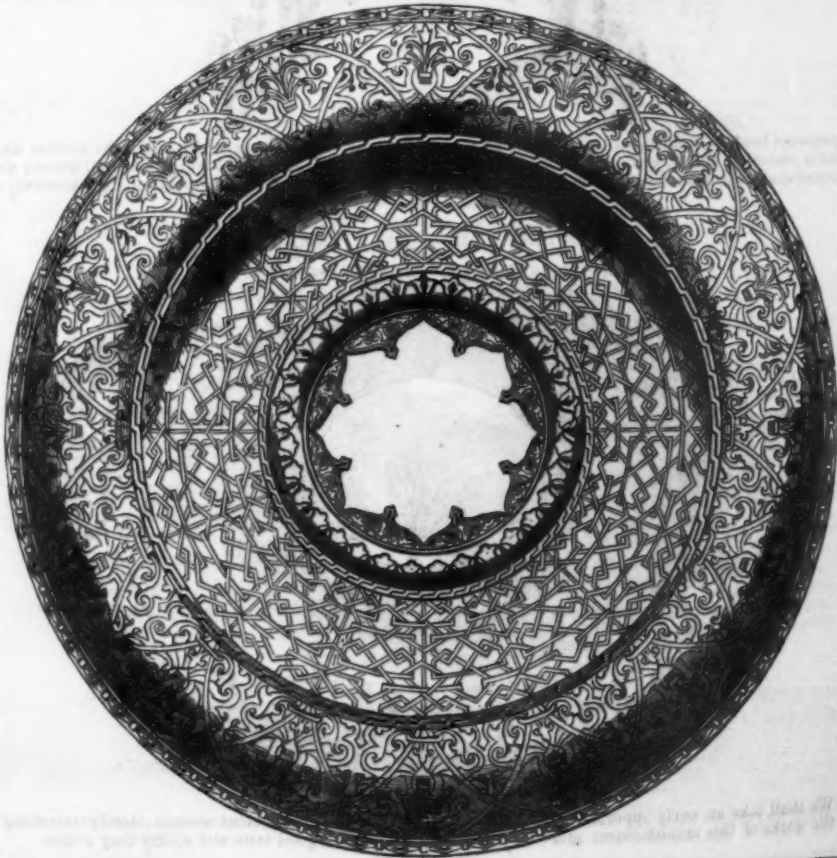
by them during the past year consist either of immediate adaptations of nature, or of close studies from the antique; of the latter class, are the four subjects occupying the upper half of this page. The two plates which we have engraved in halves are of silver parcel-gilt, and remind us of some of the exquisite borderings found depicted upon Greek and Etruscan vases. The design of the



cup and saucer beneath them, principally ornamented with leaves and berries of ivy, may be familiar to some of our readers. The important salver over which these are placed is a laborious



and elaborate performance of the Moorsque school, blended with the partial effect of foliage. The in which the intricacies of strap work are nicely only object here remaining to be described is





the dessert centre at the foot of the first column; the base of the subject is composed of stems and roots strung together; while, from their centre, rises a magnificent tiger-lily, the flowers of which are so delicately poised as to shake with the slightest movement. We think this as graceful an object for the dinner-table as can well be devised; and it is so because the artist has copied nature, and simply adapted it to the purposes and capabilities of Messrs. Elkington's manufacture.



We are compelled to devote an unusual amount of space to the productions of this firm, for they are divided into two separate sections, that of bronze and that of silver, so as almost to constitute two different establishments. Their respective



performances are however so blended in the Exposition that we found it impossible to do otherwise than notice them together. The first object on this page is a work of the very highest order; the glass vase for flowers is a tasteful composition, while the knife at the foot of our page, imitative of old Roman design, is a work which will fully bear out the praise we would award it.

The beautiful tables, engravings from which adorn this page, are the productions of Messrs. COOKES & SONS, (34, Warwick Street, Leamington). As specimens of wood carving they are entitled to high praise, being executed with a sharpness and precision which give to their ornamentation a clearness and boldness exceedingly gratifying to the eye. In the sculpture of the figures we observe the same careful accuracy; and

the anatomical details are given with truth and effect. The flowers and other accessories are also well and clearly defined, and the general character is consequently very perfect. In the circular table we recognise the form of one which belonged to the famous collection at Stowe. The square table is equally good in the general arrangement of its parts; here the figures also aid the design, and add the beauty of the human form to the fanciful



creations of mythological fable and the quaint forms of the Renaissance. We know nothing of the establishment from which these two works have emanated, but as productions of a provincial



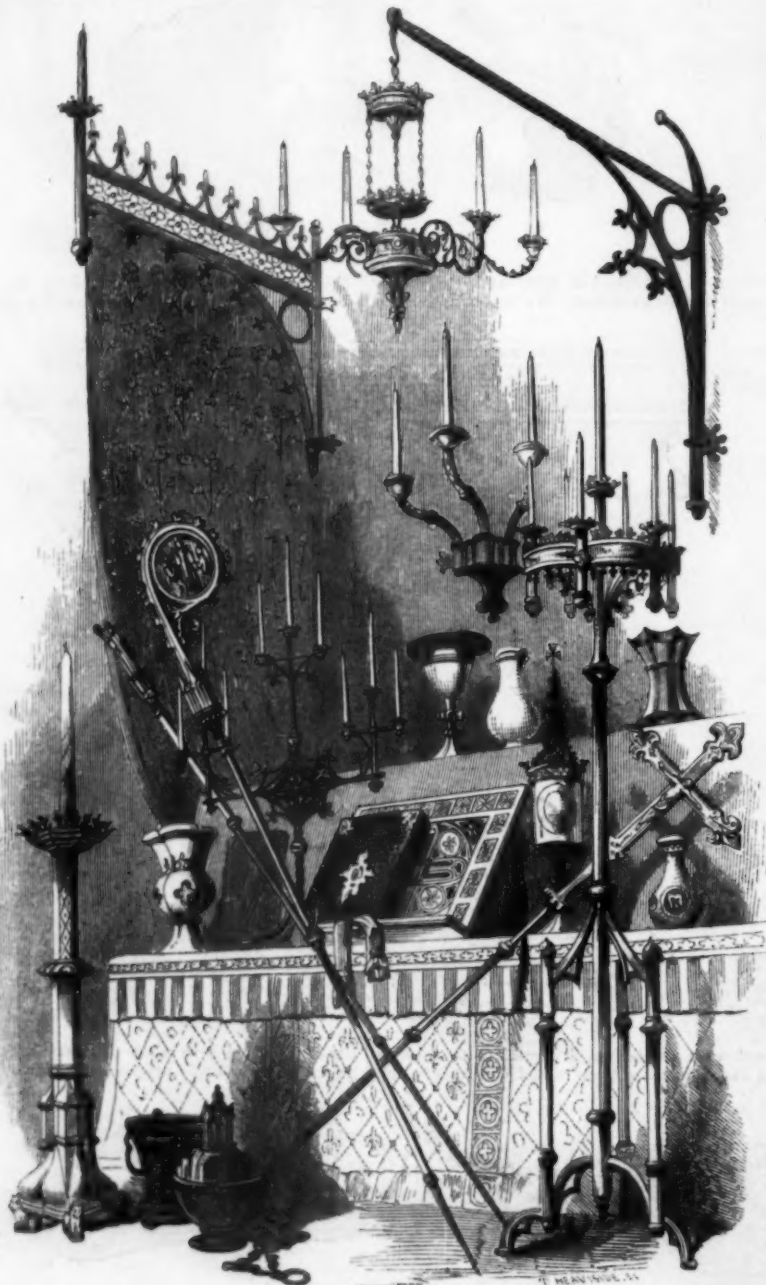
firm they are astonishing; their merit (both of design and execution) is such as would do credit to any city of Europe; even where this branch of art has been more extensively practised than here.



An important and prominent position, occupying the entire upper end of the exhibition room, is taken up by the works of Messrs. HARDMAN & Co. They form an entire and distinct class of manufacture, almost exclusively devoted to the ornamental articles used in the Catholic church, and in peculiar truthfulness of design and beauty of execution are really wonderful productions. In the fabrication of these works they have had the advantage of the knowledge and taste of Mr. Pugin as designer and supervisor; and it is not too much to say, that they have carried out each design with a finished perfection which may place their works on a par with those of the best antique originals. The altar candlesticks, flower-pots, thuribles, chalices, pastoral staves, croziers, &c. all display an intimate acquaintance with the best principles of design used in the middle ages; while the extreme beauty and elaborate finish bestowed on them, evince the most perfect mechanical skill. The arts of the past centuries seem again to live in the present, and the gold and silver work enriched with stones and enamelling shine forth in all the splendour of freshness. In addition to such metal articles as these, and to the more useful and generally applicable ones of hinges, locks, &c. are many specimens of altar cloths in silk, curtains and hangings, which show the same intimate acquaintance with mediæval art, and indicate the resources which are open to the manufacturer who may direct his attention

to that fertile field of fancy. The artist combined with the artisan in the ages bygone, and hence the fertility and beauty of the works which resulted from such an alliance; it is this combination which must ever be present when works are to be constructed of enduring excellence, and which are intended to outlive the caprice of fashion, and take their stand upon a merit which will be universally allowed a good position in art, although displaying the peculiarities of a certain and strongly defined school or period.

Our engraving will convey some notion of the general effect produced by Messrs. Hardman's group, although we can necessarily exhibit but a small portion of their varied and beautiful manufactures. The eye conversant with ancient art will detect the successful reproduction of many antique forms; but the ability displayed in the fabrication of these articles must be seen in an examination of the originals to be duly appreciated. In them we see the processes of the enameller, which gave such enduring fame to many Continental towns such as Limoges, and which have made their works the coveted additions to the museums of the tasteful and the wealthy. The important position occupied by the Messrs. Hardman's is due to the beauty and artistic interest of the works they exhibit. They have been inspected by ourselves with much satisfaction, and are classic works of their peculiar class.

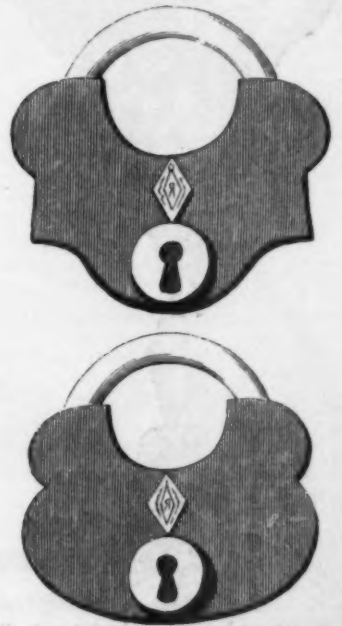


On the page with these rare and costly fabrications, designed (or, to speak more correctly, selected, for the church-artist will admit little or no departure from precedents,) by a mind of the highest order, and constructed by artisans of accomplished and experienced skill, we place two very homely competitors for public favour.

There are numerous articles scattered over the Exhibition which scarcely fall within our province to illustrate by engravings, inasmuch as they are not of a character to receive that kind of notice at our hands. We allude to the many and important improvements in articles of every-day use and necessity; or in machinery and portions of machinery, agricultural implements, and the thousand and one utilities constantly in demand by the artificers of our many industrial towns. The improvements which continually suggest themselves to the artisan who is employed in the fabrication of such articles, are exhibited here amid the more elegant works of the glassworker and the silversmith, to receive that meed of attention and applause which they are sure to obtain at the hands of those persons for whose especial benefit they are designed. Among the numbers of articles of an useful and important kind which thus scatter themselves amid the elegancies of the Exhibition-rooms, we particularly noticed Locks sent by Messrs. MORETON & LANGLEY (of Wolverhampton), a house which has a large share in supplying the dealers of our own country with these necessities, as well as the foreign market.\* The two sample cases of locks contributed by this firm, are intended to show a few of the modern improvements and varieties in this branch of manufacture, and which is carried on to a great extent in that part of the country where these manufacturers are located. The cases contain locks from the most moderate prices upward; the low-priced ones being mostly constructed for the South American and East Indian markets. The medium and fine qualities are also for exportation; but the principal demand for such articles is found to be in the home trade.

Among them may be seen some very excellent specimens of workmanship, particularly among the pad and cabinet locks.

We engrave two examples of small padlocks from among the number exhibited. It must be



obvious to all, that the paramount necessities of form in the construction of locks of this kind preclude much fancy in external appearances: as a watch is always spherical, a padlock must retain a general form most convenient to the work it contains, and the uses it is destined to serve; but yet we can trace in each of these articles a desire to vary and improve the general outline as much as may be consistent with its capabilities. The key to each of these locks is only required to be used in unfastening them—they shut with a spring, and are fully secure without the necessity of using that article to fasten the hasp.

\* Articles of this class are nearly all made by small manufacturers in Wolverhampton and its vicinity; their works are collected by Messrs. Moreton & Langley, who employ a large number of the smaller manufacturers, and distribute their works in foreign and home markets.



As involving some applications of science, we may just notice the specimens of gutta serena, which are tolerably numerous, and from these we must pass to the very fine series of anatomical models made by M. Asoux; nothing can be more perfect than these things are, and whether we examine the full-sized figure, or any of the sections which lay upon the tables, we cannot but be struck with the correctness of these models, and be convinced of their value: to the teacher of anatomy they are of much importance, particularly in those climes where the religious prejudices, and also, indeed, the high temperature which so rapidly induces decomposition, preclude any study of the actual subject: they are, as it appears to us, however, of the highest value to the artist, as placing in his hands at once an easy means of acquiring a knowledge of anatomy, which is to the historical painter, in particular, of the utmost value: while, however, we praise those productions of a foreigner, we must not forget that equally fine anatomical models were manufactured many years since in papier mâché by the son of Mr. Simpson, the well-known artist, and many of these were sent to India for the use of the native medical students. The papier mâché works of Messrs. Jennings & Bettridge scarcely come within the scope of this article; beautiful in design, and presenting great beauty of colour and decoration, they do not afford room for any particular remarks on the applications of science.

Among the other applications of a branch of science to manipulation, we must particularly refer to carvings by machinery from the works of Messrs. Taylor & Jordan; but having already described the machinery employed (*Art-Journal*, June, 1848), we need now only remark, that we understand many improvements have been introduced into the already very complete machinery devised by Mr. Jordan, so that they are now enabled to copy from an original, with any amount of reduction, and to execute at the same time on the machine a right hand and a left hand copy. The specimens exhibited are very remarkable for the amount of undercutting, and we were pleased to see that the machine does not confine its operations to wood, but that statuary marble and Caen stone are now worked by it with facility. The ornamental sawing by patent machinery, the work of Messrs. Prosser & Hadley, is exceedingly ingenious. It is employed for fret-cutting, standards for tables, backs for cheffoniers, and sideboards, &c., ornamental models, and patterns for metal castings. It is not practicable without diagrams to render intelligible the arrangements of the saw, &c. in this machine; it must suffice that we state, that it is exceedingly simple, but in the highest degree ingenious. We have no doubt but it will be found most useful to many branches of industry; indeed, it executes easily many works which could not otherwise be accomplished without very great difficulty.

We can but hastily refer to the specimens of madder-dyeing which hang on the walls. We do so, however, to notice briefly the value of Dr. Schunck's very complete investigation of the colouring matter of madders, communicated to the association, and which that gentleman is requested by the present meeting to continue. To these the calico-printers are much indebted for valuable information. As an illustration of the advantages of science in dyeing, we may notice the case of kid gloves exhibited by Dent & Co., of Worcester, where we see that many difficult colours have been obtained by availing themselves of known chemical facts.

The manufacture of kid skins into gloves is very difficult in the production of perfect colours, in consequence of the necessity of preserving an elasticity of the skins, which in its original state has to undergo a delicate and hazardous process to give it the elastic and fitting character for gloves, after which a portion of the ingredients require to be extracted, when the skin has again to be supplied with materials to give it a new texture to prepare it for dyeing. The texture of the skin being furnished with innumerable interstices, and still in this state possessing a portion of its animal nature, it presents difficulties to the dyer of no common kind; hence the uncertainty of procuring an equality of shade in the whole surface, particularly in the mode adopted to have the grain side of the skin dyed, and the flesh, or inside white, for the delicate drabs furnished by these specimens.

There are some features in the Exhibition which do not, properly, form the subject of a notice in the *Art-Journal*, but which are an essential element of it, and conducive to the best results. These are the models of machinery and of agricultural implements and philosophical apparatus. We were much struck with some of these, as exhibiting the highest amount of ingenuity; and

unless we are much mistaken, although we do not boast any high degree of mechanical skill, the rotary engine of Mr. Davies is one which will prove of the utmost importance to all manufacturing where a steady rotary motion is required. It will be remembered that Mr. Watt patented several engines of this kind, and that many have been constructed, but have, from some cause or other, been found objectionable. It is therefore satisfactory to find that this machine has been at work for two years at the establishment of Messrs. Edleston & Williams, and it has proved in the highest degree satisfactory.

Again, few things can be more valuable than the standard for determining of gauge diameters, exhibited by Joseph Whitworth & Co., of Manchester, which are now made by a machine capable of measuring the 50,000th part of an inch.\*

And now "to conclude." There are several matters connected with this exhibition which are subjects of the sincerest congratulation; the liberality with which the people of Birmingham came forward, and by their handsome subscriptions formed that fund through the aid of which the local committee have been enabled to build, at an expense of some 700*l.*, the Hall in which the specimens of manufactures are so well displayed, and to entertain the members of the British Association in a style suited to the dignity of so large and important a town, and to the character of this Scientific Congress, is deserving of the highest praise. It is delightful to see that the manufacturers have responded to the call which was made upon them, and that they have contributed, not merely finished articles of manufacture, but in many cases illustrations of the steps by which the ultimate perfection has been obtained. This is as it should be, and while the public are instructed, the skilful manufacturer is himself benefited, by enabling the public to judge of the intrinsic value of the article produced. This feature is capable of great and beneficial extension, and we hope in the great Exposition in progress for 1851 that we shall find that every process will be illustrated through all its stages: we have, also, in the name of the Association, and of the public, to express our thanks for the liberality with which nearly every important manufactory was thrown open, and for the courtesy with which every stage of manufacture was shown and explained; in several instances we were by experiment and practical exemplification introduced to a knowledge of the details of processes which it would have been impossible to have gained from any other source, and with a freedom from jealousy which was truly worthy of that liberal spirit to which we owe all the striking features of this meeting of the British Association, and the great Exhibition of Manufactures we have so amply illustrated in our present number. We have heard but one sentiment expressed on all sides by those who have visited this great Emporium of our Metallurgical Industry during the past week, and that is one of the utmost pleasure and satisfaction.

A third subject of congratulation is the manner in which the public have acknowledged the value of such an Exhibition as the people of Birmingham have brought together. Daily the Hall has been crowded with visitors, and it was most satisfactory to see the man of science and the workman side by side inspecting those efforts of thought which were spread around, each one equally receiving instruction from the remarks of the other. Men, women, and children, moved through that great exhibition-room with the most perfect order, and they all appeared to hold sacred those specimens upon the tables which they admired "at holy distance." The examination was careful and cautious; and we had the satisfaction of hearing many criticisms, expressed in the homeliest language, which conveyed stern truths, by which the manufacturer might have profited,—and which displayed a correctness of taste we were not previously led to expect in the operative classes. We have been told that although thousands visit the Gardens at Kew during the summer, and freely range through the conservatories and stove-houses, that they scarcely ever have a flower injured; and we are satisfied that the same thing will be said when this Exhibition of delicate, beautiful, and valuable articles is closed. Trust the public, and they will become the guardians of that with which they are trusted. We understand that cheap trains are to run from the Potteries and other places to Birmingham during the Exhibition; and the local committee, feeling the importance of such visits, have resolved upon exercising towards these visitors the utmost liberality. We are given to understand

\* We reserve for a future number a more detailed notice of the valuable invention of Messrs. Foudrinier (a name honoured in Science and Art), for enabling safe descent into mines.

that, notwithstanding the large outlay which has been made, it is now certain that a considerable profit will be realised. It will, therefore, become an important question to dispose of this fund in the best possible manner; at the moment it appears to us that it could not be employed to a better purpose than in offering prizes to the working-man for any ingenious manifestations of industry and thought. By such means as these, the Exhibition is made to serve a double purpose; we improve public taste by the display, and we quicken the thoughts of the intelligent; through the agency of the stimulus which the profit arising from that display enables us to offer.

We feel assured that we need offer no apology to any class of our readers, for the attention we have given, and the space we have devoted, to this deeply interesting and all important subject. When first we devised the project of associating in a popular Journal the Fine with the Useful Arts, we hoped, indeed, for some such reward as that which has now attended our labours; for we trust and believe that we shall not appear arrogant in assuming our continual efforts for many years to have aided the movement by which British Industrial Art has made such large advances towards a safe competition with the Continent. Our great aim has been to connect the MANUFACTURER with the ARTIST, for the benefit of both; we are equally certain that both have profited by the intercourse it has been our high privilege to promote. The service thus rendered to the manufacturer is daily becoming more and more obvious; that which the artist receives, though less conspicuous, is not a whit less sure. Need we ask the artist from whom he now receives his largest and most liberal commissions? Need we ask the dealer in "Old Masters," why he now-a-days visits the manufacturing districts in despair?

At the outset of our plan of uniting Manufactures with Art, we received indeed some protests from artists; but of late years we believe there is a general—if not an universal—opinion of its wisdom as regards their trust and best interests. Daily experience confirms our own belief that we have not been more serviceable to the one than to the other by the course we have pursued.

This experiment has been so thoroughly successful, that we look forward to the great contemplated Metropolitan Exhibition in 1851, with a satisfied hope that it will realise in every way the full advantages, multiplied manifold, which have been so evidently derived from every exhibition of this kind that has, up to the present time, taken place. In every way, as we have ever done, we shall exert all the influence of the *Art-Journal* in promotion of the great scheme which has received the marked approbation—nay, the direct co-operation—of Prince Albert. We are satisfied that by appealing through the eye, with that power and improving taste which distinguishes this age from some preceding periods, that we shall reach the soul; and thus elevate and improve, by simple means, the great mass of human beings which make up the breathing intelligence of the British Isles.

## BIRMINGHAM SOCIETY OF ARTISTS.

1849.

THE Exhibition was opened to the public at the commencement of September: it was assumed, and rightly, that the several other attractions prepared for visitors from all parts of the world would augment the interest of a collection of works of Art; we trust, therefore, that the present year will be fertile of good to the artists of Birmingham—that they will receive from the town the support they merit, and from strangers the encouragement they deserve. There is no better school out of London (always excepting that of Edinburgh), than the school of Birmingham; for nearly half a century, we believe, it has been in a great measure under the guidance of the elder Mr. Lines, an artist of considerable professional ability, and also a gentleman of much taste, highly respected and esteemed by all classes, and of manners which peculiarly qualify him for the delicate and onerous part of teacher. Add to this very important consideration, that Art in Birmingham is a necessity as well as a luxury; and we shall be at no loss to account for the fact, that Birmingham has given birth to very many distinguished artists, painters, sculptors, and engravers. Some of these continue residents, but the majority have made



their way to London, where they have achieved fame and, we hope, gathered fortune. We might print a long list of the names of men who, by becoming themselves famous, have conferred honour upon their native town.

The Annual Exhibition at Birmingham has, therefore, been at all times far above mediocrity. The artists who work "at home" are always effective, as well as numerous contributors; not a few of their countrymen who enjoy repute in the metropolis swell the catalogue; and, moreover, Birmingham contains several very rich private collections, out of which the choicest works are selected to augment the wealth of the periodical display of Art. Here, for example, on the present occasion, are some of the finest productions of Etty, Turner, Collins, Stanfield, Roberts, Uwins, Leslie, and T. S. Cooper—works that would alone form an exhibition deeply interesting and instructive.

We trust the manufacturers of Birmingham generally are cognisant of the debt they owe the artists of Birmingham—partly, for upholding the artistic repute of the town, and also, for supplying a means of continual study—during a season—to the young men who are to furnish the models and designs of the workshop. What would Birmingham be without its Annual Exhibition of Works of Art? We can as easily imagine it without a chimney.

The Exhibition of the present year consists of 426 pictures, including drawings. Among them are several old acquaintances of those who have visited the Royal Academy and the British Institution; but these are new to nine-tenths of the visitors here, and indeed almost so to some who have seen them previously, for they enjoy in these rooms at least the comforts and advantages of light and air. We may pass over the works lent by "patrons": "Woman pleading for the Vanquished," Etty; "The Gulf of Salerno," Stanfield; "Returning from the Haunts of the Sea-fowl," Collins; "St. Michael's Mount," Roberts; "Taking the Veil," Uwins; "Martha and Mary," Leslie; "Quellebœuf," Turner; "Flora and Zephyr," Patten. These are well-known works of great masters; and they are very satisfactorily sustained by the contributions of Lance, Linton, Cobbett, Inskipp, Houston, Partridge, Anthony, Sant, Claxton, Stark, Wilson, Boddington, Tennant, Woolmer, Dukes, MacInnes, Branwhite, Shayer, Le Jeune, Bentley, F. M. Brown, H. K. Browne, Clint, &c. &c.

Our duty, however, upon occasions like this, rests chiefly with the works of the artists of the locality; and if these are now passed under too brief a review, it will be understood that at the present moment there are many pressing demands upon our time and space.

MR. LINES, Sen., contributes two works—"A View of Coventry," painted with much care and with strict adherence to nature; and "A Panoramic View of Mountain Scenery of Carnarvonshire," a drawing of large size and of very considerable merit. The subject embraces some of the most interesting points in the scenery of North Wales. It is so treated as almost to convey the spectator to the spot, from which he may look around and below, upon much that is grand and beautiful.

H. H. LINES is a contributor of four works; the best of which, perhaps, is a view of "Malvern." It is a landscape at once refined and vigorous; a very masterly production.

A. FOSSELL, a native of Birmingham, although a resident of London, has a very deserving work—here seen to advantage—in three compartments, describing incidents in the life of a sailor—"The Parting—the Wreck—the Return."

J. J. HILL, "A Revel," pictures a village scene of merriment in a gone by age. It is full of animation; rarely has joy been depicted with more truth. The canvas is crowded, yet all is in admirable harmony. The drawing is good, and the colouring excellent. The work reminds us, perhaps, a little too forcibly of a popular artist who has painted much in the same style; there is, however, nothing in it of plagiarism, or even of servile imitation.

F. H. HENSHAW, "Scene in the Forest of Arden," and "Distant View of Tintern Abbey," are the contributions of this excellent artist. They are both good—the former especially so:

it is full of nature, and manifests a matured knowledge of Art.

J. C. WARD. A clever picture is a "View of the Isle of Arran," by this artist. It is a work of good promise.

W. UNDERHILL. This young painter is redeeming the pledges he has given at previous exhibitions here: his works this year manifest a decided improvement. A picture of ambitious aim is "The Finding the Body of Abel." It exhibits no slight degree of anatomical knowledge. The characters are well conceived; and the sad story is told with force. We prefer, however, a circular picture by this artist, representing a group of young children playing among autumn flowers. It is a passage of poetry and truth.

H. H. HOBSLEY exhibits four works of considerable merit. "Landscape—Flying Showers," will please generally; the "Hoar Frost of a December Morning" is more original and more striking. The whole of his contributions are valuable and interesting.

H. HARRIS, the excellent secretary, contributes four pictures; they uphold the good and sound reputation he has acquired. "The Thatched Cottage" is a pure bit of true English scenery, such as may be encountered in no other part of the world. It is obviously a portrait, carefully studied, but broadly painted, while every minute object has been thought of. His works with a loftier aim are equally successful; but in representing green and homely lanes, with their accessories, there are few who surpass him.

A. E. EVERITT exhibits four or five very admirable water-colour drawings, the best of which is a "View of Aston Hall," that venerable mansion in which the son of James Watt lived and very lately died. Other works of this class are also highly meritorious. "The Oak House at West Bromwich" is among the richest acquisitions of its class.

A. WYVILL, a son of the eminent portrait-painter, and an artist of good promise, exhibits a work of great merit, "A Portrait," combining delicacy with force.

J. P. PETTIT. A work far too green and "new," but exhibiting much imagination and no inconsiderable power, is "The Garden of Eden" by this painter. "The Deluge" is a skilful treatment of light, reminding us too much of popular predecessors; both however are meritorious pictures, and manifest thought and industry.

W. SUCH, "View on Witton Brook," is a frost scene; very true in character, carefully painted, and manifesting a rightly directed feeling for nature.

C. T. BURR. "Cottage Scene—Edgbaston," and "Interior of a Cottage," are pictures which exhibit much ability, and are certainly promises which we trust to see redeemed.

A. H. GREEN. "French and English" is a work full of point and character, with no slight degree of force; it is well conceived and studied. We have no doubt that the artist will hereafter produce pictures of far higher merit.

W. HALL exhibits "A View of Edgbaston Park," which carries with it proof of having been "painted on the spot." It is a free and vigorous sketch, finished however with much care.

R. MILLS contributes a clever picture of "Dead Game."

These are the artists of Birmingham whose works chiefly attracted our attention; we rejoice to find them sustaining the reputation of their school and the character of their town; there are other native contributors, however, whom we must, for the present, be satisfied to name: J. ADAM, A. M. ALDERSON, C. ASHMORE, S. BAGLEY, S. H. BAKER, E. H. BOTT, JUN., I. BURD, S. BURKENSLEY, MISS S. CLARKE, E. COLMAN, MISS GREEN, G. HICKEN, E. HOLMES, F. G. JACKSON, J. L. LOMAS, A. MARTIN, J. MOORE, E. NASH, R. PARKER, A. PETTIT, G. W. PETTIT, E. H. ROSE, W. T. RODEN, J. STEPHEN, T. KENNEDY, A. WALDORE, J. E. WALKER, W. WARD, C. H. WHEATLEY, D. WOOD, and F. WURN. We print this very long list in support of our assertion that Birmingham contributes very largely to the Arts, as well as to the Manufactures of the country. No other provincial town can boast of so many native artists.

We depart a little from the course we had marked out, to notice an admirable "Portrait of an Amateur," by E. WILLIAMS, a resident, as

we learn from the catalogue, in Christchurch. It is a work of no common order; we have seldom seen character so finely and forcibly expressed. The picture gains in interest when we know it to be a portrait of the Rev. Mr. Owen, the accomplished amateur etcher, whose book of etchings is justly famous; but the painter of this work would obtain honour by his production, and eminently deserve it, if his sitter had been entirely unknown to fame. The subject is unquestionably a fortunate one; and it has been treated with rare ability.

The Birmingham Art-Union is filling somewhat more rapidly than last year, but the list is not so full a one as it ought to be. The programme contains some novelties, particulars of which will be found elsewhere.

## THE VERNON GALLERY.

### THE TRUANT.

T. Webster, R.A., Painter. T. Philpotts, Engraver.  
Size of the Picture 1 ft. 6 in. by 1 ft. 2 in.

We would venture to assert, without fear of contradiction, that there is no painter exhibiting annually at the Royal Academy whose pictures afford a larger measure of hearty enjoyment than do those of Mr. Webster. They have in them so much genuine humour, such truthful touches of character and disposition, such a thorough knowledge of the "manners, customs, and habits" of the fraternity of juvenile mischief-mongers, idlers, and merry-makers, as cannot fail to convey the spectator at once into the midst of the scenes where these are busily occupied, and which the artist so carefully depicts. And then, how we travel back with him through the highways and byways of memory, to those happy times when we participated in similar sports, till we are ready to exclaim—

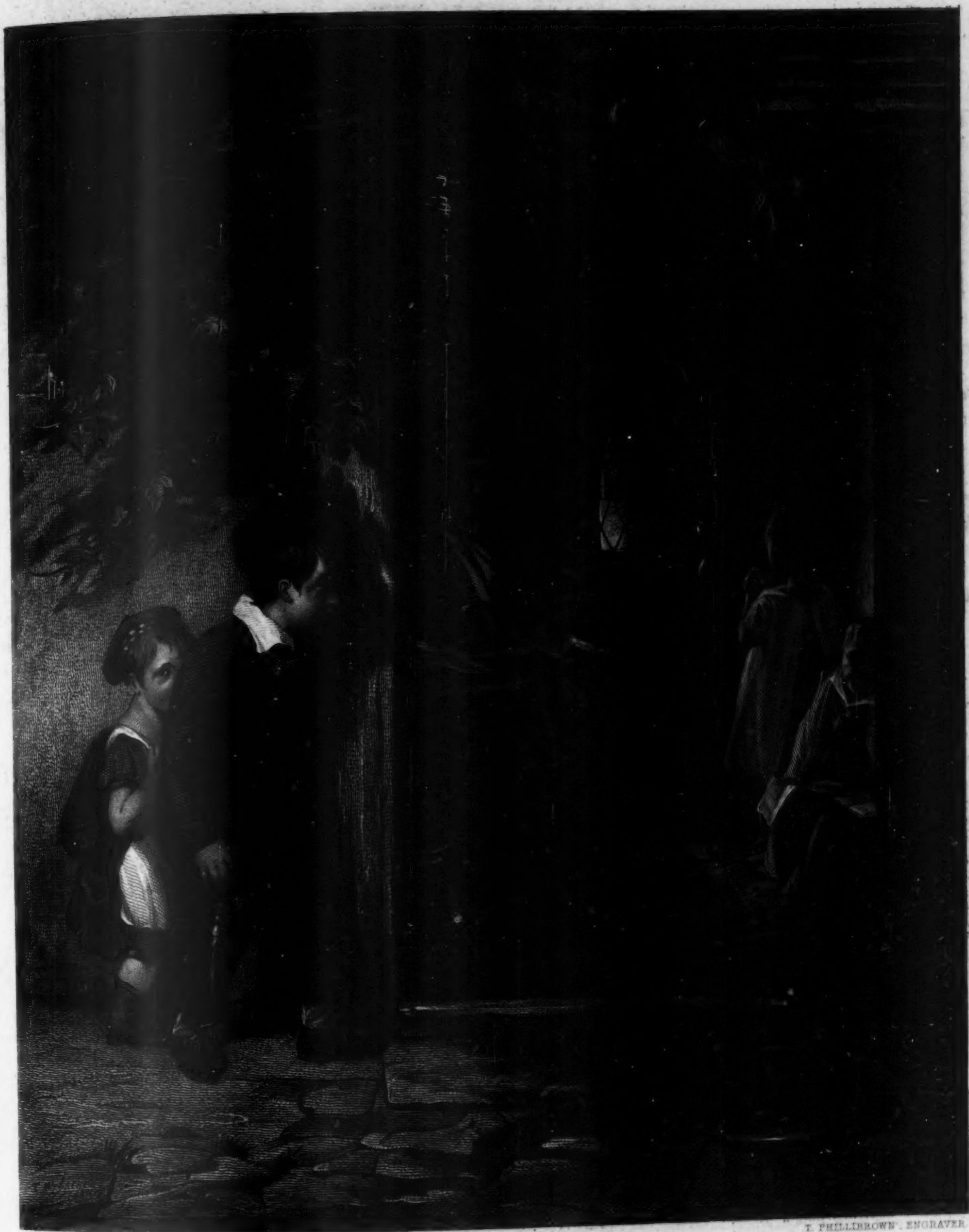
"Oh, that I were a boy again."

If Art be an instructor, then has Mr. Webster much to answer for, in the system of training the juvenile mind adopted at his "preparatory establishment." How much lurking mischief has he called into action? How many tricksters has he educated? How much of what our grandmother would have termed "moral delinquency" has he not perpetuated—what precocious genius brought out? Even in our own day, when the liberty of the subject is better understood than formerly, when the intellect of "Young England" marches with free and rapid footsteps over the length and breadth of the land, and the opinion of every "age and size" is authoritatively pronounced and respectfully deferred to, "parents and guardians" would scarcely entrust their children to his instructions; schoolmasters and schoolmistresses would pugnaciously contend that his method of teaching is based on principles subversive of all law and order, dangerous to the peace of the community, and, worse than all, infectious to a degree.

But let us do the artist the justice of examining the other side of the question, and see whether he does not "paint a moral when he adorns a tale." Is there no punishment for the idle urchin before us, who has not only played truant himself but enlisted his younger brother in the same buccannering cause in which he has been engaged? Ay, they both know well, that though the village dame is taking her customary afternoon's nap, (in which, by the way, the cat on the threshold of the door keeps her company), there will be open war when she awakes. How self-convicted the culprit stands, meditating the chance of slipping into school while the mistress's eyes are still closed; in the hope, perhaps, that the comfortable feeling engendered by a few minutes' sleep, may dispose her to a lenient regard of his misdoings. It may fairly be doubted whether the string of pearls, in the shape of a row of birds'-eggs upon a straw, acquired during the morning's ramble, is thought an adequate compensation for the disquietude he now suffers. Even the little fellow who is seated on the form eyes the transgressor with apprehension of the fate which awaits him, mingled with curiosity to see what success may have attended the day's adventure. Of the two other figures introduced into the picture, one little girl is reading to a drowsy and inattentive audience, the other appears occupied in threading her needle.

Mr. Webster has told his story with much natural truth; the picture, though small, is a valuable one of its class. It was exhibited at the Royal Academy in 1836, under the title of "Going to School; a companion picture, 'Returning from School,' was also exhibited the same year.





T. WEBSTER, R.A. PAINTER.

T. PHILLIBROWN, ENGRAVER.

# THE TRUANT.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
17 1/2 IN. BY 12 1/2 IN.

PRINTED BY WILKINSON.

LONDON, PUBLISHED FOR THE PROPRIETORS.

22 JU 52



A NATIONAL EXPOSITION IN  
LONDON IN 1851.

AN Exposition of Works of Industry and Art to be held in London in the spring of 1851, is now a settled matter. The lesser details will be of course subjects for discussion; upon those the opinions of manufacturers and other parties will be taken, but it is finally and fully determined to try the experiment on a grand scale, in the British Metropolis. Although the project originated with the Society of Arts, and the Exposition is to be arranged and conducted by its Council, it is very gratifying to know that it has received the warmest support of the Prince Consort, who has indeed suggested many of the rules for its governance, and personally directed several of the primary parts of the plan. The Nation will thus find another cause of attachment to His Royal Highness, who has continually manifested proofs of eager and earnest desire to advance the best interests of the country, which may be emphatically called HIS.

Under such auspices, and with the confidence created by the appointment of a Royal Commission, at the head of which will be noblemen and gentlemen of "the highest rank," it is impossible to doubt that our National Exhibition will, to the fullest extent, rival that of France, and very greatly surpass the Expositions which periodically glorify and benefit the several other nations of the Continent. We are free to regret that our Exposition will not be in the strictest sense "National," that the honour and benefit of its conduct will belong to a Society comparatively private in character, and limited in extent and resources. A National Exposition should have been the work of Parliament—delegating its duty to the Board of Trade; but in this country, unhappily, if we wait for Government to perform a task not absolutely forced upon it, we may long wait in vain. Private enterprise in England is almost invariably called upon to do that which the National purse does for other Kingdoms; and it may be we have cause to rejoice, rather than to lament, that in this case private individuals have been roused into activity, for they will receive much of the power that might be derived from national aid and sanction, inasmuch as they will be led, guided, and controlled by the Prince Consort, whose name will be, in truth, as it ought to be, "a tower of strength."

The facts connected with the embryo Exposition, as far as they have yet transpired, are these:—Four members of the Council of the Society of Arts—Scott Russell (the Hon. Sec.), T. Cubitt, H. Cole, and J. Fuller, Esqs.—having upon two occasions attended (by command) His Royal Highness Prince Albert, at Osborne and Buckingham Palace, His Royal Highness having signified his approval of the plan for "a great collection of works of Industry and Art in London, in 1851, for the purpose of exhibition, and of competition and encouragement,"—suggested that it should consist—1st. of Raw Materials; 2nd. Machinery and Mechanical Inventions; 3rd. Manufactures; 4th. Sculpture, and Plastic Art generally: that such exhibition should take place in Hyde Park (on the south side, between the Kensington drive and Rotten Row); that the exhibition, and the competition consequent thereupon, should not be confined to Great Britain, but be opened to the whole world (a part of the plan of which every rational man in the community must heartily approve, as not only creditable to our liberality, but most certain to promote the best interests of the manufacturer and the artisan, and so be greatly beneficial to the public); that large premiums should be offered for certain inventions or improvements; that a Royal Commission should be appointed, the duties of which should mainly be to determine the nature of the prizes, and to consider as to the best mode of conducting all proceedings connected with the exhibition, and that the Society of Arts should be directed to organise the means of raising funds.

These are, we understand, the leading subjects considered, canvassed, and determined on,

and their adoption appears to have been followed by a recommendation that the four gentlemen named above should visit the manufacturing districts with a view to ascertain "the mind" of the principal manufacturers in reference to the scheme. Two of these gentlemen, Mr. Cole, and Mr. Fuller, have consequently acted upon this recommendation; it is to be regretted that Mr. Scott Russell and Mr. Cubitt were not in their company, for both these gentlemen are widely known, and they would undoubtedly have given much additional weight to the mission.

Soon, however, a Royal Commission may be expected to issue; the plan will then obtain the highest possible sanction; its details will be thoroughly canvassed, and the work will be set about heartily, earnestly, and, we trust by God's blessing, with such a result as will confer immense benefit upon the manufacturers, the artisans, and the general public of this country.

Now, we should ill discharge our duty if we did not give to this project our zealous and cordial aid; it may not be all we could desire, either in its origin or procedure, but it is, in many respects, that for which we have been some years hoping. We have, indeed, as many of our readers know, continually laboured to impress upon the public mind the policy of such an exhibition, and also its feasibility; \* and

\* We are naturally, and we think, rightly, desirous to put in our claim on this head; very willing to allow a full share of honour to those who have entered the field at the eleventh hour, but not willing to be entirely overlooked as having borne the heat and burden of the day. We, therefore, give, in a note, some extracts from several numbers of the *Art-Journal* during previous years. The following passages occur September, 1844, while reviewing and reporting the French Exposition of that year:—

"A National Exposition appears to us almost the only means by which taste can be brought to act on the various branches of industry collectively. . . . We desire a National Exposition as an essential part of a judicious system of National Education; we wish to have the hand, the eye, and the mind, trained to beauty, for we know what are the valuable moral consequences that would result. Economically such a measure would more than repay the national cost of getting it up, by directing attention to industrial resources in the country which have not yet been developed.

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A NATIONAL EXPOSITION IN  
LONDON IN 1851.

AN Exposition of Works of Industry and Art to be held in London in the spring of 1851, is now a settled matter. The lesser details will be of course subjects for discussion; upon these the opinions of manufacturers and other parties will be taken, but it is finally and fully determined to try the experiment on a grand scale, in the British Metropolis. Although the project originated with the Society of Arts, and the Exposition is to be arranged and conducted by its Council, it is very gratifying to know that it has received the warmest support of the Prince Consort, who has indeed suggested many of the rules for its governance, and personally directed several of the primary parts of the plan. The Nation will thus find another cause of attachment to His Royal Highness, who has continually manifested proofs of eager and earnest desire to advance the best interests of the country, which may be emphatically called HIS.

Under such auspices, and with the confidence created by the appointment of a Royal Commission, at the head of which will be noblemen and gentlemen of "the highest rank," it is impossible to doubt that our National Exhibition will, to the fullest extent, rival that of France, and very greatly surpass the Expositions which periodically glorify and benefit the several other nations of the Continent. We are free to regret that our Exposition will not be in the strictest sense "National;" that the honour and benefit of its conduct will belong to a Society comparatively private in character, and limited in extent and resources. A National Exposition should have been the work of Parliament—delegating its duty to the Board of Trade; but in this country, unhappily, if we wait for Government to perform a task not absolutely forced upon it, we may long wait in vain. Private enterprise in England is almost invariably called upon to do that which the National purse does for other Kingdoms; and it may be we have cause to rejoice, rather than to lament, that in this case private individuals have been roused into activity, for they will receive much of the power that might be derived from national aid and sanction, inasmuch as they will be led, guided, and controlled by the Prince Consort, whose name will be, in truth, as it ought to be, "a tower of strength."

The facts connected with the embryo Exposition, as far as they have yet transpired, are these:—Four members of the Council of the Society of Arts—Scott Russell (the Hon. Sec.), T. Cubitt, H. Cole, and J. Fuller, Esq.—having upon two occasions attended (by command) His Royal Highness Prince Albert, at Osborne and Buckingham Palace, His Royal Highness having signified his approval of the plan for "a great collection of works of Industry and Art in London, in 1851, for the purpose of exhibition, and of competition and encouragement,"—suggested that it should consist—1st. of Raw Materials; 2nd. Machinery and Mechanical Inventions; 3rd. Manufactures; 4th. Sculpture, and Plastic Art generally: that such exhibition should take place in Hyde Park (on the south side, between the Kensington drive and Rotten Row); that the exhibition, and the competition consequent thereupon, should not be confined to Great Britain, but be opened to the whole world (a part of the plan of which every rational man in the community must heartily approve, as not only creditable to our liberality, but most certain to promote the best interests of the manufacturer and the artisan, and so be greatly beneficial to the public); that large premiums should be offered for certain inventions or improvements; that a Royal Commission should be appointed, the duties of which should mainly be to determine the nature of the prizes, and to consider as to the best mode of conducting all proceedings connected with the exhibition, and that the Society of Arts should be directed to organise the means of raising funds.

These are, we understand, the leading subjects considered, canvassed, and determined on,

and their adoption appears to have been followed by a recommendation that the four gentlemen named above should visit the manufacturing districts with a view to ascertain "the mind" of the principal manufacturers in reference to the scheme. Two of these gentlemen, Mr. Cole, and Mr. Fuller, have consequently acted upon this recommendation; it is to be regretted that Mr. Scott Russell and Mr. Cubitt were not in their company, for both these gentlemen are widely known, and they would undoubtedly have given much additional weight to the mission.

Soon, however, a Royal Commission may be expected to issue; the plan will then obtain the highest possible sanction; its details will be thoroughly canvassed, and the work will be set about heartily, earnestly, and, we trust by God's blessing, with such a result as will confer immense benefit upon the manufacturers, the artisans, and the general public of this country.

Now, we should ill discharge our duty if we did not give to this project our zealous and cordial aid; it may not be all we could desire, either in its origin or procedure, but it is, in many respects, that for which we have been some years hoping. We have, indeed, as many of our readers know, continually laboured to impress upon the public mind the policy of such an exhibition, and also its feasibility,\* and

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## THE LAMPS OF ARCHITECTURE.\*

THERE is no subject upon which so much positive, though broken, light has opened during the last few years as on that of Architecture. Every past style has found adherents to picture its advantages and ridicule its rivals; essays, brochures, and thick volumes have been ushered into existence to accumulate precedents, and to give the history of styles in relation to each other. Medieval architecture has had its full share of public attention and literary support to investigate and describe the buildings of our ancestors; societies have been formed, embracing within their ranks alike the gentleman, the antiquary, and the man of business; while clergymen and University "graduates" have stepped from their more professional duties to determine the most orthodox spot for a piscina, and the true origin of "Orientation;" even Durandus has been dragged from his mouldering shelf to tell the nineteenth century that the freemasons of old taught the doctrine of the Trinity through triple windows, and that of Regeneration by means of octagonal fonts. The public, from at first listening with breathless interest to such disclosures, has at length been troubled with clashing views of the rise and desuetude of the pointed arch, and of the exact periods of transition, and has moreover been grievously confused with various proposed nomenclatures. Architecture has spoken to its votaries in unknown tongues, in spite of the earnest effort of poor Thomas Rickman that all the scientific world should be "of one heart and one speech." We have heard of "lancet pointed," and first pointed, and early English,—of Saxon, of Norman, ante-Norman, Anglo-Norman, and semi-Norman, and transitional Norman,—and where can be the wonder if in this maze of terms the most enthusiastic of students should lose his way? The above observations will serve to explain one of the evils of the present state of architectural literature. Another result, even more baneful, as being of a practical character, consists in the fact that it is now the fashion, which was never before the case in any period of the world's history, for an architect to become wedded to a particular style or section of a style, introducing it on every possible occasion, while his colleagues, with equal pertinacity, raise up other idols to themselves, and pay to them their exclusive devotions; as a natural consequence, our towns and cities present a medley appearance, made up of snatches from every school, which, of course, are only meritorious in proportion to the closeness of their imitation of ancient models. Under these circumstances no one particular style (a natural English style being, of course, out of the question) receive that undivided attention which can alone lead to architectural perfection; numberless other evils, though generally derivable from the same source, impede the progress of the Art in this country, and a work has long been wanted to lay them open to the eyes of the community, and to propose steps for their removal. This sanitary measure has at last been attempted in a work bearing the obscure, but nevertheless attractive, title of "The Seven Lamps of Architecture," by Mr. Ruskin, the "Oxford Graduate," with whose glowing pen many of our readers are already familiar.

But as a revolution was never effected without the subversion of many excellent customs, and as a fast-runner generally goes beyond the goal, so Mr. Ruskin in sweeping away the modern abuses of the Art, condemns some innocent or even commendable practices, throws mystery and religious prejudice into many of his most brilliant pages, and takes only an irresolute course in suggesting remedies for the ills of which he so ardently and so continually complains. He gives our professional men no mercy, but brands them with epithets, which would appear to us the more remarkable as coming from a benevolent mind, did we not remember that an author frequently in his writings exhibits other characters than his own, and that the most virtuous of princesses composed the indecorous "Heptameron."

The great fault of the work before us is the despondency of its tone—as if because all the great architectural productions of bygone days were executed in purer (?) and less complicated states of society, the present age can have no hope of going beyond servile imitations, or of giving "life" even to its most pretentious efforts.

But with all its eccentricities, Mr. Ruskin's book furnishes a great treat, and we will venture to say, a source of much deep and practical utility. It has the advantage of being written in earnest, which all recent books have not. Its language is magical,

\* "The Seven Lamps of Architecture," by John Ruskin. London, Smith, Elder, & Co.

full of lofty poetry and warm generosity; and it certainly does attack in a bold and unflinching manner the real abuses which encompass the architectural labours of the present century. As an architectural work it stands alone, uniting to its immediate object an intense feeling for the beautiful both in Art and in Nature, a thorough acquaintance with humanity, and a high sense of the value of bringing moral principles to bear upon everything. The Seven Lamps are the seven chapters of the volume, which are thus entitled—"Sacrifice," "Truth," "Power," "Beauty," "Life," "Memory," and "Obedience;" and they contain respectively the following broad ideas:—1. That in offerings to God (which churches are, or should be), the best of its kind should everywhere be adopted. 2. That everything should seem to be what it really is, without any attempt at deception in point of material, &c. 3. That sublimity is best attained by magnitude, or the effect of magnitude. 4. That Beauty mainly depends on approximation to Nature. 5. That Vitality ceases with the absence of Enthusiasm. 6. That if anything be worthy of being undertaken, it is worthy of being undertaken with a view to durability. 7. That there should be an English law for architecture, as much as for religion or civil order. These seven principles are ably and eloquently worked out with a profusion of detail, and an amount of originality, which is far from usual in the literature of the present day. But in spite of the exceeding pleasure that we have found, and all will feel in a perusal of Mr. Ruskin's remarkable book (for such, indeed, his coolest readers must admit it to be), we are compelled, from the nature of our position, to protest loudly and fervently against some of its unsound and happily unusual theories on the subject of Art. It must not, for instance, be thought for a moment that the *Art-Journal* can sanction so unreasonable and destructive a spark as one of the lamps emits in the following passage:—

"Now, if you present lovely forms to it (the eye) when it cannot call the mind to help it in its work, and among objects of vulgar use and unhappy position, you will neither please the eye nor elevate the vulgar object; but you will fill and weary the eye with the beautiful form, and you will infect that form itself with the vulgarity of the thing to which you have violently attached it. It will never be of much use to you any more; you have killed or defiled it; its freshness and purity are gone. You will have to pass it through the fire of much thought before you will cleanse it, and warm it with much love before it will revive. Hence then a general law, of singular importance in the present day, a law of simple common-sense,—NOT TO DECORATE THINGS BELONGING TO PURPOSES OF ACTIVE AND OCCUPIED LIFE. Wherever you can rest, there decorate; where rest is forbidden, so is beauty. You must not mix ornament with business any more than you may mix play. Work first, and then rest. Work first, and then gaze, but do not use golden ploughshares, nor bind ledgers in enamel. Do not thrash with sculptured flails, nor put bas-reliefs on mill-stones. What! it will be asked, are we in the habit of doing so? Even so; always and everywhere. The most familiar position of Greek mouldings is in these days on shop-fronts. There is not a tradesman's sign, nor shelf, nor counter in all the streets of all our cities, which has not upon it ornaments which were invented to adorn temples and beautify kings' palaces. There is not the smallest advantage in them where they are. Absolutely valueless—utterly without the power of giving pleasure, they only satiate the eye, and vulgarise their own forms. Many of these are in themselves thoroughly good copies of fine things, which themselves we shall never in consequence enjoy any more."

Now that this is contrary to fact, that it is despoiling Art of its great mission on earth, and making beauty, which ought to be universal, the exclusive heritage of "those that dwell in high places" will be at once so apparent to the generality of our readers, that we think it here unnecessary on our parts to urge arguments in contravention of the author's whim (for it is nothing more); arguments that we have untiringly and unceasingly brought forward for months and years, wherever we have contended for the broad principle that ugliness is not requisite on earth, that it is on the contrary injurious to the interests of society, and that there is no object, whatever its use or destination, so mean as to be unworthy the hand of the artist, any more than the simplest flower or pebble is unworthy the hand of God. Such passages as that we have now given are however rather the exception than the rule in the "Seven Lamps." Its talented author seldom falls into errors so grave or absurdities so flagrant, nor have we given the extract from ill feeling or from a desire to deteriorate the work before us, but sim-

ply in self-defence. A principle in a book calculated, deservedly, to be widely circulated, is laid down positively and authoritatively by an author of the most seductive abilities, profound learning, and general good sense; and as the principle is one which we should wish none of our readers to entertain, and one in diametrical opposition to which we have penned many an anxious page, we have considered it our duty to set our face against it. For the most part all that we meet with in Mr. Ruskin's work is theoretically and practically sound, couched in language so brilliant, so noble, so inspiring, that for these qualities few modern productions can rival it. Excepting in the particular we have already named, it is marked by a benevolent spirit that none can fail to admire; it is stamped in every line with sincerity, and it has the advantage of treating broadly a subject which is too often stripped into tatters and worn severely by impassioned devotees. We forgive the author for his exaggerations, for we believe them necessary to the success of reform.

We hope those who cannot join Mr. Ruskin in some of his peculiar tenets, or commend him for the free use he makes of extracts from the Scriptures in his opening chapter, will patiently proceed till they come, after the introduction, to the glory of the lamps themselves, which, if they do not invariably burn with a steady light, are always dazzling, always beautiful. For a few lines at the very close, Mr. Ruskin returns to the religious sentiments which are adopted at the beginning. We transcribe them, though we do not understand them, as they will serve to elicit our meaning, and throw some light on the spirit which has actuated the author in placing the "Lamps" before the world.

"I have paused, not once nor twice, as I wrote, and have often checked the course of what might otherwise have been importunate persuasion, as the thought has crossed me, how soon all Architecture may be vain, except that which is not made with hands. There is something ominous in the light which has enabled us to look back with disdain upon the ages among whose lovely vestiges we have been wandering. I could smile when I hear the hopeful exultation of many, at the new reach of worldly science, and vigour of worldly effort; as if we were again at the beginning of days. There is thunder on the horizon as well as dawn. The sun was risen upon the earth when Lot entered into Zoar."

## SABRINA.

FROM THE STATUE BY W. C. MARSHALL, A.R.A.

MILTON'S Masque of "Comus" has suggested to Mr. Marshall the subject of his beautiful statue; the passage he has thus worked out is the Song sung by the "Attendant Spirit" in which he invokes the aid of the water nymph.

"Sabrina fair,  
Listen where thou art sitting  
Under the glassy, cool, translucent wave,  
In twisted braids of lilies knitting  
The loose train of thy amber-dropping hair;  
Listen for dear honour's sake,  
Goddess of the silver lake,  
Listen and save."

The Sabrina of the sculptor is not an ethereal embodiment, cast in a mould of spiritual and unearthly fashion, but a fair and graceful conception, of which the type may frequently be found among the living daughters of our universe, on whose brow are indelibly stamped the lines of purity and innocence. There is an inexpressible sweetness in the face of the figure as she sits listening to the unseen voice; and already she appears willing to obey the call, even before it is fully uttered. The contour of her form is remarkably natural, free from the least exaggeration, and perfectly in keeping with the sentiment of the work. The accessories have been well studied, and are arranged with much effect; they make a highly enriched and appropriate pedestal for the "Goddess of the silver lake."

It is a reflection on the judgment and taste of our Art-patrons that so beautiful a piece of sculpture as this should, at the distance of two or three years from the date of its execution, be still in the artist's studio; but we are glad to know that it has been very successfully copied in porcelain by Alderman Copeland, and forms one of his most exquisite statuettes.





SABRINA.

ENGRAVED BY R.A. ARTLETT, FROM THE STATUE IN MARBLE,  
BY W. CALDER MARSHALL, A.R.S.

PUBLISHED FOR THE PROPRIETORS.

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## ART IN THE PROVINCES.

**POTTERIES' SCHOOLS OF DESIGN.**—The half-yearly meeting of the Hanley and Stoke Schools was held on the 30th of August, in the Town Hall of Stoke. It is a circumstance indicative of the importance attached by her Majesty's Government to Schools of Design generally, and of the interest especially felt in the successful progress of those established in the Staffordshire Potteries, that this meeting was presided over by the Right Hon. H. Labouchere, the President of the Board of Trade. Thus two years in succession have the Potteries' Schools of Design been honoured by the attendance of members of the Government, Lord Granville, the Vice-President of the Board of Trade, having filled the chair at the meeting at Hanley, in September, 1848. The attendance on this occasion was numerous and highly respectable. On the platform we observed the Right Hon. H. Labouchere (the chairman), Lord Hatherton, Lord Wrottesley, Sir Benjamin Brodie, Bart., C. B. Adderley, Esq., M.P., Woolrych Whitmore, Esq., Benjamin Brodie, Esq., J. A. Wise, Esq., J. Ridgway, Esq., Herbert Minton, Esq., Rev. F. F. Clarke, &c. The following is an extract from the Report, which was read by Mr. J. C. Robinson, master of the Hanley School:—

"The masters of the Potteries' Schools have pleasure in reporting that the attendance of pupils during the past half-year, as respects the numbers entered on the books, has been satisfactory, the average numbers for the two schools being about 170 males and 25 females.

"It is hoped that these numbers will be greatly increased during the ensuing session. It is necessary to observe that there is always a smaller attendance during the summer than in the winter season.

"The progress of the pupils has been very creditable to them, and has prepared many of them to enter upon more difficult and extended studies, more especially in shading and colouring; which classes, it is hoped, will be specially developed in reference to the arts of engraving and painting for pottery, whilst the modelling class, which has given great satisfaction, will, it is hoped, very soon produce results conclusive as to the practical as well as merely theoretical knowledge communicated to the pupils. The masters are of opinion that the drawings at present exhibited show a manifest improvement upon those of the preceding year, and which were then greatly commended by the central committee of management at the Board of Trade, and one of which subsequently gained a prize offered by the Society of Arts, in London, thus having been twice rewarded."

A passage, from the speech of Mr. Labouchere, is especially worthy of being extracted, as indicating the importance which the right honourable gentleman attaches to this branch of our national manufactures:—

"It was true that, with regard to pottery manufactures, by the enterprise of Englishmen and the cheapness with which they supplied their productions, they had in a great degree commanded the markets of the world; at the same time they must admit that, with regard to various portions of the manufacture, by the great attention which foreign countries have paid to the cultivation of arts of design, they had been precluded from competing with those countries as it regarded the higher descriptions of ware. He must say that he, for one, should attach little importance to the cultivation of the arts of design and the productions of the higher branches of the manufacture, if it were merely intended thereby to administer to the splendour and luxury of the few rich, but believing, as he did, that success in these higher branches of art was essentially connected with the complete success of the manufacture generally—that unless the taste for the arts of design was exercised in the first instance in the higher branches, and afterwards descended to the lower kinds of the pottery manufacture, they were in danger of losing their superiority throughout the whole of the manufacture,—for in this case success was closely connected with art, which administered to the comfort of the rich and the prosperity of those engaged in it:—It was on this account that he, for one, attached extreme importance to the cultivation of taste in connection with the particular manufacture carried on in that district."

**SHEFFIELD SCHOOL OF DESIGN.**—On September 6th the Annual Meeting of the friends and supporters of the Government School of Design in Sheffield, took place in the Music Hall of that town. It was presided over by the Earl of Arundel and Surrey. The present state of this Institution may be learned from the subjoined extract from the Report of the Council:—

"The Council congratulate the friends of the Institution on its progress and increasing usefulness, which had induced the Government to increase the grant from 2500. to 6000. These additional resources have been employed in adding to the efficiency of the school. Two additional masters have been appointed—Mr. Peppercorn, of the Paisley School, and Mr. H. D. Lomas, of Sheffield, and the superintendence of Mr. Young Mitchell, the head master, has thus been rendered more complete. The number of pupils admitted from July 1845 to August 1849, was 509, the greater number of whom are now employed in connection with the staple manufactures of the town in the following branches, in which the art of design is essential to their prosperity:—Thirty-three employed as chasers, thirty-six die-sinkers, seventy-five designers, draftsmen, and modellers, fourteen engravers and etchers, twenty-five

fender makers and stove fitters, thirty-four silversmiths and silver platers, &c. The Council have felt so strongly the importance of rendering the school thoroughly efficient, that they do not hesitate, on their own responsibility, to expend the sum of 5000. in altering and fitting up the premises in Arundel Street; and although the contributions of the town have not yet borne a suitable proportion to the liberality of the Government, the manufacturers to whom the Council have applied have so well responded to the appeal, that the debt of 5000. above mentioned has been reduced to 3000., and the Council express a confident hope that before the next annual meeting the entire debt will be liquidated. In order further to stimulate the progress of the art of design in Sheffield, the Council, at the suggestion of the head master, recommend the institution of two or more scholarships of 300. per annum, to be competed for annually, and to be conferred only on students of the school, with the absolute condition that the competitors devote four days in the week to the study of Art in the school. The Council refer with much satisfaction to the alteration which has placed the Provincial Schools of Design immediately under the Board of Trade instead of under the supervision of the masters of the London School; and in conclusion they notice with pleasure that some specimens of original design from the Sheffield School had been specially commended by the artistic members of the Board of Trade department."

Mr. Young Mitchell, the master of this school, was deputed by the Council to visit the recent Exposition of Manufactures in Paris, and to make his report thereon. We wish we could find room to quote it entire, but must be content to extract the following sensible and judicious observations:—

"From what I have already stated, you will perhaps have arrived at the same conclusion that I myself have done—namely, that in any branch of manufacture into which art enters, the French are infinitely our superiors. This is an unpalatable truth. Still it is a truth which cannot be too strongly impressed upon our manufacturers, in order that they may lose no further time in seeking a remedy. It now becomes our duty to inquire into the causes which have given our neighbours such a superiority over us in that very important and lucrative branch of commerce, Fine Art manufacture. To me the solution of this question appears simple. We are wanting in artists. Where we employ common workmen, the French employ an educated artist. The words of an eminent Parisian manufacturer to me were—'Sir, if you want good works you must employ good artists.' This is precisely what I have been endeavouring to impress upon our manufacturers ever since my appointment to the school. I again repeat, we want artists. I do not speak of Sheffield alone, but of England; and I would ask how many of our designers there are who have received a sound artistic education? How many are there capable of executing an original design into which the human figure enters? Nay, I will go further, and ask how many there are who can even tolerably well copy the human figure? No wonder our designs are an eternal repetition of conventional common places, when we entirely exclude from them that which gives infinite beauty and variety—namely, the human figure, without which, what, I would ask, would become of the designs by Raffaele, of Julio Romano, or Cellini? If our manufacturers are desirous of rivalling the French, and establishing Art manufacture on a sound basis in this country, they must take immediate means to bring into existence a class of men of which at present we are comparatively wanting—namely, a class of highly educated men, who shall have been educated purely with a view to making their talents available in manufactures. More than one manufacturer with whom I have had conversations on the subject of introducing a higher style of art into our manufactures, has affirmed that the public would not purchase such works as I have described. Before I can believe this assertion, I must see such works produced and refused by the public. It is capable of proof that the English are amongst the largest purchasers from the French. Did we produce works of equal merit, and as cheaply as our neighbours (and there is nothing to prevent us in time from so doing), we may depend upon it people would purchase more largely."

## OBITUARY.

MR. M. A. NATTALI.

THE recent decease of this well-known bookseller must not be passed over without some record in our pages. As the publisher of numerous illustrated works of a superior order, at a cheap rate, he did much to promote a taste for this description of publication by making good Art cheap. The enumeration of a few of these will justify the remark;—"Cutt's Etchings of Ancient Ruins," &c.; "Hering's Views and Scenery on the Danube;" "Hering's Mountains and Lakes of Switzerland;" "Neal's Views of English Mansions," &c.; "Flaxman's Compositions from Dante," and the large lithographic works of Prout, Harding, T. S. Cooper, &c. &c., with many others of equal importance which we cannot just now call to mind. As a man of business Mr. Nattali was highly respected by all who knew him, for honest, straightforward conduct, and for suavity of manner. He was carried off in the prime of life, by the prevailing epidemic, about the end of August, while on a visit to Jersey; leaving a widow and family, for whose benefit, we understand, the business in Bedford-street, Covent Garden, will still be carried on.

## THE EXHIBITION OF MODERN ART AT ANTWERP.

THE triennial exhibition in this city was opened on the 12th of August, and closed on the 23rd of September. The catalogue contains 687 numbers, principally of pictures painted in oil; there are, however, some water-colour drawings, and a few pieces of sculpture.

The modern school of Antwerp appears here in the full radiance of its glorious distinction as a school of colour; the classicists of Brussels abstaining generally from contributing. The exhibition is admitted to be very satisfactory, and has attracted a great concourse of visitors. Among the Belgian artists whose names and works are familiar to English amateurs, there are pictures by Messrs. De Brackeleer, De Keyser, Fourmois, Genisson, Guffens, E. Hamman, Jacob Jacobs, H. Leys, J. Robie (flowers), J. Stevens (animals), Tschaggeny, Van Eycken, Regemorter, Van Schendel, Verboeckhoven, &c. &c.

Of the foreign artists who have sent their works there are a few French and German; but David Roberts, R.A., has excited the greatest delight. He has contributed two pictures—one a "View of Edinburgh, from the Citadel," belonging to Mr. Jones Loyd, and the other the "Tombs of Ferdinand and Isabella, at Grenada, belonging to Mr. Joseph Arden, of Rickmansworth Park. The possessors kindly permitted their being sent to Antwerp. In the exhibition they are hung in the *place d'honneur*. All the amateurs are enchanted with these pictures; and hopes are entertained that in future exhibitions in Belgium the artists of Great Britain will enter into a fraternal concurrence with the native painters.

The President of the Academy of Antwerp, the Baron Gustaf Wappers, exhibits but one picture, called, in the catalogue, "Boccaccio with Joan of Naples." It is a composition of three life-size figures, consisting of the Queen, a blond beauty, and her companion, a brunette, who may indicate the natural daughter of King Robert, immortalised by Boccaccio, under the name of Flametta. This pair of female forms are seen reclining in the most voluptuous indolence on a couch, while the author of the Decameron is seated in front on a pile of cushions, apparently reciting to the listless ladies an amusing tale, which excites their joyful mirth. All three figures are of the age when the omnipotent passion reigned uncontrolled. The climate, the costume, and the epoch are equally favourable to the painter, as the prince of Flemish colourists; an aristocracy more enviable than the title and honours he bears. The picture is a triumph of harmony; the extensive range of flesh tints are amalgamated into the most delicate gradations; the azure veins circulating beneath the tissue-like skin, announcing the nobility of birth. The elegant drawing of the hands and feet perfects the female forms. The picture is a bouquet of grace and youthful beauty, developed in tones of chaste yet brilliant hue. But the artist has done more—has had a nobler aim in a conception far beyond the manipulatory process; he has imparted a vitality of mind to the countenances and the very forms; the arcana of Art is flooded by the animation that beams in every part. The figures are in the earnest enjoyment of life in meridional regions; the soul teeming with intellectual pleasure, while the body languidly enjoys the delicious atmosphere of the sunny south. The Baron Wappers has never done better; the successful reception of his picture by the critics and the public is complete.

M. Slingseneyer has taken an opposite course, and appeals to the sympathies and feelings of the tolerant by an "Episode from the Massacre of St. Bartholomew." He has perfectly succeeded in recording the horrors of the infuriated slaughter; it is a triumph of pathos and of the expression of agony under the consolation of religion. A great advance in the highest qualities of Art is manifested in this picture beyond the "Battle of Lepanto," which was exhibited last year in Brussels.

As usual, there is an Art-Union Lottery, the price of each ticket being ten francs, for which the holder will receive a lithographic print after one of the principal figures exhibited, and have the chance of obtaining a picture among those which will be selected for the purpose by the committee. Excepting the premiums offered for the sculptured vase and the architectural designs, there will be no prizes distributed this year, nor will any fêtes or ceremonies conclude the exhibition; the ravages of the cholera in the city rendering it prudent to exhibit no signs of rejoicing or gaiety during the calamity. Here, as elsewhere, this fearful visitation has cast a gloom over the inhabitants, and operated as a check upon the artist and the man of business.



## CORRESPONDENCE.

## IS IT POSSIBLE TO TEACH DESIGN?

SIR,—There exists in the minds of a number of very intelligent persons, an opinion that the arts of design cannot be taught—that their development depends entirely upon natural gifts, and not on attainments. They think that the power of designing can be possessed but by the fortunate few who are born designers. They really think that it does not matter what course of instruction the student pursues, for that, unless he possesses "natural gifts" for designing, he cannot be a designer!

That some persons have a greater aptitude for designing than others I do not deny; that there is something in "natural gifts" I also admit; but that it is impossible for the arts of design to be taught I cannot believe. From personal observation and experience I have repeatedly found that persons not having the slightest idea of designing—not hardly understanding what the term implied—have, when placed under a proper course of education, proved that design may be taught—that every one has the capabilities of becoming acquainted with the arts of design to such an extent as to enable them to design, were they to undergo a certain training for the purpose.

For the proof of this, I would refer any one who disbelieves the theory, to note the progress made by the pupils in our Schools of Design in the cultivation of their imaginations and tastes, so as to enable them to become designers. I am aware that design must be the production of the pupil's mind, and not the mere bringing together of a certain number of set rules; but then that mind must undergo a kind of instruction suited to the wants of the student, ere it can produce original designs that are of utility. Take, as an instance, a boy who enters one of these Schools of Design. He enters it almost unacquainted with what design is. It is intended that he shall be a designer, but he is without natural gifts. Under the belief of the persons to whom I referred at the commencement of this article, he would be cast on one side as useless; it being impossible, according to their idea, to make a designer of a man who has no natural gifts. But to return. In a similar manner to that which has been employed to furnish his mind with such knowledge, as is taught at the boarding-school, that is to say, by teaching the A B C first, (for it is not to be expected that he shall be able to read ere he has learned his letters, although he may be a genius, or, in other words, a possessor of "natural gifts,") the student begins by degrees to move upwards. He commences by learning the letters; he then proceeds "to spell words of one syllable," and then to something higher; and so on he goes till he has acquired a perfect knowledge of what he is being instructed in, so as to enable him perfectly to understand it. He first learns the elements of designing, and proceeding steadily, carefully, and with thought, through the whole series of his studies, he is at last enabled by the help of qualifications, which, previous to his becoming acquainted with the arts of design, he did not possess, to compose an original design. But still I do not deny that much may and does rely on natural gifts. There is no doubt but that the man who has a natural gift for designing will commence to design earlier, or may succeed better for a time in the originality of his designs than the man who has not a natural gift. But notwithstanding his natural gift, unless he undergoes the training that the man without natural gifts is obliged to submit to—though probably it would be of shorter duration—there can be but little doubt but that his designs, however beautiful in their ideal conception, will be vulgar and mean in their execution.

But the man who has no "gifts," who has had his imagination made pure and his mind informed, will frequently outdo and supersede the man of genius who has not undergone a proper and thorough training. In fact, his designs are frequently better, and of more real use than are the productions of the man of genius.

So much depends on well-directed labour that I feel sure that any one possessing but moderate qualifications, would be enabled to design after undergoing, with attention and thought, the course of instruction which is pursued at our Schools of Design. It will of necessity require that the student should be unabated in his attempts after information, and that he should possess "a disposition eagerly directed to the object of its pursuit, and I will venture to assert that he will produce effects similar to those which some call the result of natural powers."

\* Sir Joshua Reynolds' "Discourses."

In the report which the Select Committee appointed to inquire into the constitution and management of the Government School of Design has made, there occurs the following passage, which I take the liberty of quoting as being corroborative of the previous remarks:—

"In the view of your committee, the schools are educational institutions, and their main object is to produce not so much design as designers, and persons better qualified to apply and execute design in all its various branches. The education of a designer is, however, a slow process, nor can it in many instances be carried to perfection, except when the student is engaged in, or connected with, the manufactory, where he learns by experience what cannot be communicated in any other manner. To expect, then, that a young man who has been a year or two in a School of Design will, on leaving it, be able immediately to produce superior designs, is to expect an impossibility; but it may be safely affirmed, that a student seldom leaves the school who is not better prepared to design or to execute a pattern than he would have been without the education there received." From this, it appears then, that it is not I alone who think that the arts of design can be taught.

I have, in the preceding remarks, endeavoured to explain, in a simple manner, my belief on this point; I hope I have been sufficiently intelligible to enable every one to understand it. I have tried to prove that it is possible to teach design, and I have also tried to illustrate my reasons why it can be taught. For a further proof I would advise all who doubt what I have here advanced, and are inclined to favour the old dicta, that "none but those who are the possessors of natural gifts can be designers," to investigate the question further, and they will, I feel sure, find, that nine out of every ten of our designers do not possess any natural gifts, but that their being enabled to design results entirely from a proper education, and their having undergone a peculiar training fitted for the purpose.

E. B.

## THE VERNON GALLERY.

## MALVOLIO.

D. MacLise, R.A., Painter. R. Staines, Engraver.  
Size of the Picture 4 ft. 1 in. by 2 ft. 6 in.

MR. MACLISE is one of the few artists of our day who, in our judgment, has successfully grappled with the difficulties of placing the characters of Shakespeare upon canvas. These difficulties are not to be overcome by a mind of ordinary calibre; it should possess a power of conception, and the skill to work it out somewhat analogous to that of which the great dramatist was master. Mr. MacLise's pictures of "Hamlet," "Macbeth," and "The Weird Sisters," prove him to have studied deeply the springs of human action and passion. This "Malvolio," though far below these works in the incident it depicts, and consequently affording less opportunity for a display of pre-eminent capability in the representation of character of an elevated order, is nevertheless a highly attractive subject, and makes a very valuable picture.

The scene is taken from the third act of "Twelfth Night." It lies in Olivia's garden, where she and her attendant, Maria, are waiting an interview with the lady's steward, Malvolio.

"Oli. Where is Malvolio?  
Mar. He's coming, madam,  
But in strange manner. He is sure possessed.  
Oli. Why, what's the matter? does he rave?  
Mar. No, madam,  
He does nothing but smile; your ladyship  
Were best have guard about you, if he come;  
For, sure, the man is tainted in his wits.  
Oli. Go, call him hither. I'm as mad as he,  
If sad and merry madness equal be."

## Enter MALVOLIO.

How now, Malvolio?  
Mal. Sweet lady, ho, ho, (smiles fantastically).  
Oli. God comfort thee! why dost thou smile so,  
And kiss thy hand so oft?"

Malvolio here presents himself before his mistress in yellow stockings, and cross-gartered—"a colour she abhors, and a fashion she detests." The vanity and self-sufficiency of the would-be suitor are unequivocally expressed in his ridiculous assumption of the airs and manners of the gentleman; nor are the relative positions of the other characters, and the feelings by which each is respectively animated, less forcibly rendered—the half-angry, half-amused countenance of the lady, and the thorough enjoyment with which the maid contem-

plates a scene that she has been mainly instrumental in getting up. The plot is undoubtedly working to her entire satisfaction; the deceit she has practised to induce Malvolio to play the cavalier is intended to have a double result—in curing his vanity, and in producing the more important dénouement of the drama.

The picture was painted in 1840, and exhibited at the Royal Academy the same year. Mr. Staines, who has made an excellent engraving from it, received some valuable hints from Mr. MacLise ere his work was completed.

## MINOR TOPICS OF THE MONTH.

THE ROYAL ETCHINGS AND MR. JUDGE.—The facts of this case will be in the recollection of our readers. Since the period when a verdict was given against the defendant, Mr. Judge has been imprisoned for the costs of the suit, a sum far beyond his means of payment. Under these circumstances, it appears that Mrs. Judge addressed a petition to the Queen for his liberation, which petition has been answered as described in the following letter: we print it entire, to show the generous and considerate manner in which the royal bounty has been made known to the recipient by Colonel Anson. It is to be hoped that Mr. Judge will, for the future, profit by the clemency shown him, and by the judicious and kindly hint expressed in the communication. We must say the pardon thus expressed—the mercy thus extended, is heaping "coals of fire." If Mr. Judge was ever influenced by any but the very worst feelings, he must deeply deplore the course he has so long and so pertinaciously pursued.

BALMORAL, Sept. 20.

"MADAM,—I am commanded to acknowledge the receipt of your petition to the Queen for intercession in behalf of your husband, Mr. Judge, and to say, that having been directed to make inquiries into the allegations brought forward by you, it appears that they are wholly unfounded. Neither have Mr. Strange's costs been added to Mr. Judge's, nor is Mr. Judge's debt owing to his Royal Highness Prince Albert.

"Mr. Judge was from the beginning liable for the whole costs; the suit against Mr. Strange was dropped from his having made his submission; your husband, on the contrary, obliged it to proceed against him by following the opposite course, and the heaviness of the costs are entirely the consequence of his pertinacity, and the costs are due to the solicitors employed in the cause. Any payment of costs, therefore, on the part of Her Majesty and the Prince would be a gratuitous donation to your husband.

"From your knowledge of his unremitting efforts for many years to inflict every possible injury on Her Majesty, the Prince, their family, and the Court, by a system of espionage into, misrepresentation and vilifying of, all the acts of their private life, you will be the best judge whether he deserves such a boon at their hands. Nevertheless, it is repugnant to the feelings of Her Majesty and the Royal Highness, that innocent persons like yourself and children should suffer in a cause with which their names are in any way connected, and I am commanded to forward to you a check for 100*l.*, with which you may pay your husband's costs, and extricate him from prison; and may he in future support his family by a more honourable industry.

"Requesting you will acknowledge the receipt of this money.

"I am, Madam, your obedient servant,  
"MR. JUDGE. "G. E. ANSON."

A SALE OF THE REMAINING EFFECTS OF THORVALDSEN is announced to take place at Copenhagen on the 1st of October, and following days. As necessarily he must have left numerous items disposable only by public sale, we expected long ago to hear of such a distribution, which, indeed, had been more productive at a time when the Continent was not yet convulsed with volcanic throes, than now while the lava is still hot under our feet. The times are not favourable to the sale, but the fame of Albert Thorvaldsen is great, and hence we hope to hear an account of this auction—

"Larded with many several sorts of reasons,  
Importing Denmark's health and England's too."

It may seem surprising, when we remember the Thorvaldsen Museum which exists at Copenhagen, that any finished marble works of the sculptor should be sold; the few marble productions, however, which are advertised are repetitions. The finished statues are "Mercury preparing to kill Argus," "Ganymede extending a Cup to the Eagle of Jupiter," and a Cupid standing with his hand resting on his bow. The Mercury is without the petasus that distin-





H. MACLISE. R.A. PAINTER.

R. STAINES. ENGRAVER.

# MALVOLIO.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
4 FT. 6 IN. BY 6 FT. 6 IN.

LONDON. PUBLISHED FOR THE PROPRIETORS.

PRINTED BY M. QUINN.

22 JU 52



guishes the model which may be remembered at Rome; the Ganymede was originally executed for Lord Gower. The bas-reliefs, finished in marble, are sixteen in number; they are generally small, measuring from about a foot and a half to two feet in height, by a proportionate breadth. Thorvaldsen was the great modern master of bas-relief, and among these are repetitions of some of his most admired productions; as the pendants, "Cupid preparing to take the Butterfly" (Psycho), "Cupid Caressing the Faithful Dog," and the pendants, "Spring and Summer." The number of works commenced in marble, but not finished, amounts to twelve; the greater part are of statuary marble. The purchasers of these works will have the advantage of having them finished in the atelier of Thorvaldsen under the inspection of Professor Bissen, who directs the execution of other works of Thorvaldsen now in progress. The models of three of those works are among the effects offered for sale; those of the others the directors of the museum engage to supply from moulds to be made on the marble, in the museum at the expense of the purchaser. Among these there is but one statue, a repetition of the finished statue of Cupid. Three are busts, and the remainder are reliefs; one of the busts is that of Napoleon, of colossal proportions: it rests upon a globe, and is represented as borne aloft by an eagle. Two of the reliefs are from the grand work of Thorvaldsen, "The Triumph of Alexander;" we say two, because although the section of the frieze is the same, yet the pose of Alexander in one of them differs from the known composition. There are also "St. John baptising Christ;" "The Graces;" a medallion—"The Centaur Nessus and Dejanira;" "Cupid leading Cerberus beneath an arch formed of his bow," &c. Of models, casts, and sketches in plaster, there are forty-six, among which are some of the most beautiful productions of the sculptor, statues as well as reliefs. There is a set of the Apocryphes in the Vor Frue Kirke, but the set is incomplete, as wanting St. Andrew and St. Thaddæus. The statue of the Saviour is also deficient, but in order to perfect the series, the authorities engage that the purchaser shall have casts of the figures that are wanting. We have again Mercury, Ganymede, Hebe, and The Graces; and among the reliefs, sections from "The Triumph of Alexander;" "Cupid chained by the Graces;" "Hector reproaching Paris;" "The Apotheosis of Schiller;" "The Charge to St. Peter;" "St. John baptising Christ," &c. The works of Thorvaldsen number in all eighty-seven, and after these are catalogued a variety of studio effects, such as pedestals, blocks of marble, &c. The collection of books and engravings is valuable and interesting, as containing generally the best works of the most distinguished men of the Italian and German schools. It is now five years since Thorvaldsen died; we can understand wherefore the sale may have been postponed, but, under all circumstances, the postponement, we think, will turn out the reverse of advantageous. Professor Bissen, who will direct the finishing of the imperfect works, was the favourite pupil of the great sculptor.

**THE VERNON TESTIMONIAL.**—It will be remembered that, according to an ulterior resolution of the committee, the Vernon Testimonial will be a bust, and not a medallion: to the circumstances which have occasioned this change, we shall allude hereafter. The artist who was deputed to do the work is Mr. Behnes, to whom Mr. Vernon sat for his bust about two months before his death. The bust, when finished, will be presented to the National Gallery, with a pedestal, bearing a suitable inscription. It is in a state of advancement, and will, when perfected, afford an admirable resemblance of Mr. Vernon—such as his friends would desire to remember him. The head is a fine sculptured study, and the artist has fully felt all its best points. It everywhere presents an extreme delicacy of line, to which the nicest *finesse* in carving does ample justice. The general character of the work is that of a dignified and intelligent presence—the vitality of the features is a masterly realisation. From the same model two busts will be executed—the

second is to extend as an heir-loom with the Ardington property.

**FORGED PICTURES.**—Mr. J. F. Herring, the well-known animal painter, applied a few days since to the sitting magistrate at Guildhall, for his advice under the following circumstances:—The matter had been previously submitted privately to Mr. Alderman Copeland, who considered it of so much importance to the public at large, as to deserve the widest circulation. It appeared that Mr. Herring had discovered that some parties had been disposing of copies of his pictures for large sums of money, representing that they were original, and signed with his name. He therefore wished to know what course he ought to take in procuring reparation for the injury received, as he was in a position to bring forward ample proof of the correctness of his statement; and he mentioned two or three cases in point. Sir Peter Laurie, who sat on the bench with Alderman Copeland, said he was of opinion that a charge of forgery could not be maintained, there being a legal decision on record, that a signature on *lignes* to a deed was not binding; but there could be no question that the party who sold the pictures might be prosecuted for obtaining money by false pretences. It would seem that since the nefarious system of wholesale dealing in the "old masters" has been stopped (chiefly, we will presume to say, by our exertions), the trade in modern works has been taken up, and Stanfields, Landseers, and other popular works are extensively supplied by fraudulent dealers. The names of some of these are in our hands, and we shall shortly feel it our duty to acquaint the public with them. But the knavery of such transactions is not confined to the dealers alone; the artists who copy these pictures, with the *monogram* or without it, are sharers in the theft—there is no milder term we can apply to it. It is idle to plead that, when asked to copy a picture, they are ignorant of the purposes for which it is required; the calling and character of the employer would, in most instances, furnish the clue. Artists who can imitate such men as we have named, must themselves be men of talent, and capable of painting good original works for legitimate sale: the credit of the profession therefore demands that their talent should not be prostituted to a base and degrading end. We feel little sympathy for the public who allow themselves to be cheated: over and over again we have pointed out the remedy; let them go at once to the fountain-head—the painter's studio, when they wish to make a purchase, even though they should have to wait for what they require. There are other channels, moreover, through which they may be supplied—honest and respectable dealers who will guarantee the authenticity of a work. Besides, there are few artists who would refuse to answer any application that might be made to them as to the probable validity of a picture offered for sale.

**THE ART-UNION OF LONDON.**—We are among the last who would desire to see the liberty of the press abridged, or to close its columns against the judicious criticism of the reading public upon public matters, or even on such as may be of a comparatively private nature. But ignorant abuse ought not to find a place there, nor should the complaints of every one who fancies himself an injured man obtain admittance except on grounds that commend themselves to the reason and judgment of those who have the supervision of the publication. Much injustice is thereby frequently committed. In the case of the Art-Union of London, some "correspondents" of the *Times* have thought fit to indulge in remarks of a disparaging nature upon the two engravings of "The Smile" and "The Frown," just issued by the Society, than which, in our opinion, no better works of the same class have appeared for a long time, and certainly there are none which could have been selected more likely to be generally popular. Mr. Webster stands alone in his department of art, and these prints are excellent specimens of his style, besides being engraved in a manner not unworthy of the painter. Although we have frequently urged the importance of this, and similar institutions labouring to extend the knowledge of, and a desire for, productions of an elevated character,

this must, we are aware, be a work of time; and it is essential to its own existence, as well as to the realisation of such an end, that it should become popular ere it can exert its influence—now this popularity can only be attained by some sort of submission to the public taste. The point once reached, the managing committee of the Art-Union of London may follow the counsels of their own judgment, which will be found to accord, generally, with that of the subscribers, in securing for them prints of a different character. In the meantime, they must not be deterred by the opinions of three or four grumblers, who perhaps scarcely know what they want, from pursuing their own course, and working out their end through "good report and evil report," of the former of which they may justly lay claim to the larger share. This year has undoubtedly seen them take a long step in advance of all previous efforts.

**THIRLESTONE HOUSE, CHELTENHAM.**—This superb mansion has received a further addition to the suite of reception rooms, and, including the gallery, now constitutes a range on the principal floor of upwards of three hundred feet in length. It will readily be understood that the walls of the new building are covered with pictures, among which may be noticed, "The Wood Nymph saluting the Rising Sun," by F. Danby, A.R.A.; "The Fall of Clarendon," by E. M. Ward, A.R.A.; "Diana and Nymphs," by W. E. Frost, A.R.A.; "A View of the Bay of Naples," by Muller; and several other fine English pictures. Among the recent acquisitions made by Lord Northwick, are a "Crucifixion with Volets," by Martin Schoon; a large picture of "The Holy Family and Saints," by Palma Vecchia; "Saint Sebastian," by Raffaello, formerly Lord Powerscourt's; and a small circular picture by Razzi, of the heads of a female and of four children, grouped together. This picture is fully worthy of the praise given to him by Giovio, who says, "Plures pari pene gloria certantes artem exceperunt et in his Sodomas Vercellensis." If the laudation of a man of letters may be of equivocal value, at least the judgment of Annibal Caracci will not be disputed, who, when he saw Razzi's works at Rome, said he was a great master, of exquisite taste, and that very few works were comparable to his. The picture possessed by Lord Northwick is fully worthy of such remark, and is of great consequence to elucidate the performances of a painter almost unknown in England, excepting by a very imperfect representation lately added to our National Gallery. A picture by Jan Van Eyck, is another of the rarities obtained. The subject is the Adoration of the Magi, and it is believed to be the central subject to the altar of which the Russian ambassador, Tatischeff, at Vienna, possesses the Volets, which were obtained in Spain, from whence the present picture was recently brought. The lustre of the colour is extraordinary, and is so powerful in intensity, that it eclipses every picture near. The "Tarquin and Lucretia," by Titian, formerly belonging to Charles I., afterwards in the Royal Collection of Spain, and from thence brought to England by the ex-king Joseph, is another of the important works acquired, with several others of lesser consequence, during his lordship's recent visit to the metropolis.

**ANCIENT AND MODERN ENGRAVINGS.**—The well-known establishment of Messrs. Graves, the print-publishers, is undergoing extensive alterations, chiefly with the view of opening to the public an exhibition of engravings from the earliest period to the present time, under the more immediate direction of Mr. Francis Graves, whose knowledge and experience of these matters is equalled by few. The plan adopted by this gentleman will supply what has long been wanted here, and with the works in his possession (valued at some thousands of pounds,) we have no doubt the exhibition will be full and complete. It is proposed to arrange the engravings, which will be framed, in schools, according to their respective periods, such as the old Italian, Flemish, Dutch, French, and English, from which the choicest examples of each will be selected. This will form one department. Another is to consist of specimens of the best engravings of the modern Italian, French, and English schools.

## REVIEWS.

**DECORATIVE ART.** By ROBERT ROBSON. Published by J. WEALE, London; BEILBY, Birmingham; and LAMBERT, Newcastle-on-Tyne.

From the title of this work, which is published in parts, we learn that it is intended to exhibit the development of Decorative Art in its natural and geometrical elements, and to show its practical application to architecture and manufactures by a systematic arrangement of illustrations, with descriptive text. The subject is one of the highest importance to a country where, by comparison, the Art of Design is, as yet, but imperfectly understood, though we must acknowledge that, of late years, it has made vast headway among us, as regards both objects to which it more especially applies. The general plan of Mr Robson's work is highly comprehensive, his purpose being, as he says, to "correct the still prevalent, vague, and imperfect knowledge afloat, as regards the true characteristics of the particular periods of Architectural and Decorative Art, from the time of the Egyptians to the epoch of the 'Revival,' and to facilitate the student, artist, artisan, and manufacturer in the accomplishment of works, approximating as nearly as possible to the *beau idéal* of perfection." In pursuance of his plan, the author proposes to give a complete history of the subject, from the earliest period down to the close of the reign of our last monarch, describing the works of the several nations, ancient and modern, who have rendered themselves famous by their productions; and to accompany this history with biographical notices of the great artists who have flourished in the respective countries. Another portion of his plan embraces critical remarks and suggestions on the most celebrated edifices and works of a decorative nature; to which is added a "Chronological Table" of the arts referred to; the whole profusely illustrated with engraved plates and lithographs of all matters bearing on the subject. It will thus be evident that the task he has undertaken is no light one, and that it will require no little labour and perseverance to bring it to a successful issue; but Mr. Robson is evidently an enthusiast, and his zeal, coupled with the knowledge he undoubtedly possesses, will, we trust, be sufficient to overcome all the difficulties in his way. From the specimens of the work which lie before us, we are inclined to argue very favourably of it; many of the designs introduced are extremely beautiful, and we have no doubt the book altogether will prove most acceptable to the classes to whom it is more particularly addressed; these, in a great commercial country like our own, are neither few nor unimportant; from the artist to the artisan (if a distinction be made, and it ought not to be, between them), all, we are satisfied, may learn much from the study of these pages.

**A PHYSICIAN'S HOLIDAY,** with a Map and Illustrations. By JOHN FORBES, Esq., M.D. Published by J. MURRAY, London.

The word "holiday," so dear to our youth, so cherished by the "working classes" of all grades and ranks, must be taken "with a difference;" to the inactive—the most unhappily indolent—it conveys the idea of repose, half dream, half sleep; to the overworked, a hope of rest—a freedom from the bodily and monotonous toil, in which the mind has no part; to the active, change of scene, change of occupation, but certainly not rest.

Dr. Forbes, it will be thought, worked harder during his "month's holiday" than if he had remained in London in the unwearied exercise of that noble profession which brings hope and health, and their multitude of anticipated or real blessings, to hundreds, who, without his advice, would either fall at once by rapid disease, or spend the remnant of their days in suffering and sorrow. It is evident that the Doctor's idea of a "holiday" is anything but "repose," and his advice on this head is worthy the attention of all who seek change with a view to pleasure or to health. There is nothing new to describe in Switzerland; it is the same all glorious land as when Tell expelled a tyrant and set the Cantons free; but the power to make a pleasant, and even a novel, book, depends on the writer far more than on the country,—things continue the same, but thoughts vary; if in this case the soil from whence they spring is pure and faithful, and they are naturally expressed, the stay-at-home will find fresh entertainment in the fresh tour of a self-thinking and self-relying person; thus it is that the "Physician's Holiday" is as "fresh" as if it described a new country; those who have read all that has been previously written about Switzerland will peruse this volume with interest and amusement, closing the book with a certainty that they are wiser than when they cut the first page.

**A FUNERAL ORATION,** occasioned by the death of THOMAS COLE, delivered before the National Academy of Design, New York, May 24, 1848. By W. C. BRYANT.

There is something peculiarly graceful and befitting in the first poet of the Union coming forward to embalm, with the cedar-oil of his eloquence, the memory of its hitherto greatest landscape painter. It is not the professors of his enchanting Art only who will be benefited by this act, but the citizens of both the great nations which claim an interest in the fame of its subject, for Cole was by birth an Englishman. America, though not solely the Union, has given us Copley, West, Newton, and Eddis, and proper it is that we should make it a return. Such an interchange is better and more binding than any treaties. Thomas Campbell, in an unpublished poem, says—

"As our nations are kindred in language and kind,  
May the ties of our blood be the ties of our mind,  
And perdition to him who our peace would unbind;  
May we struggle, not who shall in fight be the foremost,  
But the boldest in sense, in humanity warmest."

America is well entitled to claim Cole. Hers were the sources of his inspiration; for it was amid the majestic scenery of the Ohio, and its boundless woods, that the "Spirit of the Universe" descended on him. Instead, however, of wishing to restrict the painter's name or works to one nation, we love rather to regard him as a true Cosmopolite, who worships at

"Shrines to no code or creed confined."

The landscape painter is, of all men, the best entitled to exclaim—

"Creation's heir—the world, the world, is mine!"

For he at least speaks a "language which has gone out unto all the ends of the earth, unaffected by the confusion of Babel."

Cole seems to have been eminently endowed with qualities which win the love and regard of his fellow-men. "He revered his profession as the instrument of good to mankind;"

"And would no kindred hold  
With aught of sordid or debasing mould."

"I do not mean," said he, not long before his death, "to paint any more pictures with a view to profit." Thus the world had lost its hold upon him before he was withdrawn from it; and "translated to a state of larger light, and nobler beauty, and higher employments of the intellect."

**MAN: FROM THE CRADLE TO THE GRAVE.** Illustrated in a Series of Seven Original Engravings on Wood. Published by W. H. SMITH & SON, London.

Shakspeare's Seven Ages of Life, singly and collectedly, have been fruitful subjects for the artist, yet how rarely have we seen them brought forward in that spirit of unmistakable personality with which the lines of the poet has immortally described them; the poetry of the theme is too often sacrificed to a conventional translation. The present series of designs forms no exception to these remarks in general, though we can detect passages in some of them that evince a feeling somewhat in harmony with the descriptive text. Our principal objection, however, arises from the absence of one uniform treatment throughout the whole, whereby the continuity of idea is totally lost: the costumes of the figures differ in all; thus, the "Infant" and its nurses, are in the dress of the present day; the "Schoolboy," in that of the past century; the "Soldier," is storming a fortress in Hessian boots; while the "Justice" appears in the garb of three or four centuries back. The best design of the whole, taken *per se*, is the "Lean and Slipped Pantaloons," by J. Gilbert, which is full of character. The artists who furnished the drawings are Messrs. J. Gilbert, M. Claxton, and M. Kewan; the engraver is Mr. Gilks.

**BATHING: ITS PLEASURES AND ADVANTAGES.** By T. ENBLING. Published by W. F. RAMSAY, Brompton.

Though somewhat late in the season for a presumptive continuance of bathing operations in the open air, we would strenuously recommend the perusal of this pamphlet by all who have hitherto denied themselves such a healthy and invigorating luxury. The writer, Mr. Enbling, is a medical practitioner who has made himself exceedingly active in directing public attention to the state of the Serpentine river, with a view of preserving it in a proper condition for the bather, and the essay before us was lately delivered by him at the Institute of Literature, in Belgrave Square, and is now published at the desire of the "Bathing Club." It contains much excellent advice on the subject treated, and cannot fail to render important service by its sensible advocacy of the practice.

**ILLUSTRATIONS OF THE NATURAL ORDERS OF PLANTS,** arranged in Groups, with Descriptions. By ELIZABETH TWining. Part I. Published by J. CUNDALL, London.

The numerous publications which of late years have appeared on the natural history and the cultivation of flowers, prove how great interest has been awakened to the study of this subject; and, indeed, we know of none that, from its refinement, beauty, and pure lessons it inculcates, is more likely to exercise a beneficial and healthy influence on the mind, for we believe it to be utterly impossible for an ardent admirer of flowers—the simplest and most exquisite of God's creations—to be an unintellectual and low-minded man, in whatever class of society he may move. The plan of this work is excellent; specimens of the various tribes are given in groups, so that we at once see the peculiar character of each; and the accompanying letterpress points out those which are not introduced, as well as describes the whole, with their botanical and common appellations, and the countries where they are indigenous. The drawings are on a large scale, and are coloured with much care and accuracy.

**PORTRAIT OF SIR J. BROOKS, Rajah of Sarawak.** Painted by F. GRANT, A.R.A. Engraved by G. R. WARD. Published by P. & D. COLNAGHI, London.

A characteristic portrait of an enterprising and persevering individual, who, in the cause which he has taken in hand, seems likely to do the state some service. The countenance exhibits remarkable energy and strength of mind, such as would operate advantageously in the prosecution of the work of civilisation among semi-barbarous, but valorous people. It is engraved in mezzotint, and the print is a capital example of Mr. Ward's free and forcible style.

**PILGRIMAGES TO ST. MARY OF WALSINGHAM AND ST. THOMAS OF CANTERBURY.** By ERASMUS. Newly translated with notes by J. GOUGH NICHOLS, F.S.A. Published by J. B. NICHOLS and SON, Westminster.

A curious phase of life in the middle ages is here displayed in the words of the fearlessly-speaking Erasmus; illustrated by the researches of a patient and pains-taking antiquary of our own day. It is not a little remarkable to observe how strongly the common sense of the thoughtful members of the church of Rome revolted from the errors and follies which were engrained on her observances. This custom of pilgrimages was indulged to an extent which became productive of much evil: men neglected their families and business, and the idle indulged in blameable acts of immorality. The picture which has been left to us is far from a pleasant one, of the scenes enacted in such journeyings, while the false plea of religious observance was used to gloss over all. The riches which accrued to such places as Walsingham and Canterbury by the constant visits of pilgrims is shown by Mr. Nichols to have been of great value and importance. The way in which that gentleman has illustrated his author by a vast fund of research, makes his book a pattern for annotators, and the engravings he adopts are always appropriate and useful additions.

**A MANUAL FOR THE STUDY OF SEPULCHRAL SLABS AND CROSSES OF THE MIDDLE AGES.** By EDWARD L. CUTTS, R.A. Published by J. H. PARKER, Strand, London.

Another of those profusely-illustrated antiquarian works which have given so much celebrity to Mr. Parker's publications. No one knows better than that publisher the full value of a large number of fact-illustrations, when judiciously selected and arranged; it is this which has given much value to his previous books, such as the "Glossary of Architecture," and we trace the same spirit guiding the compilation of the present volume. Though restricted simply to slabs and crosses, it is surprising to see the great variety and number brought together, nearly three hundred in all, and examine the curiosity or variety of each. They are all engraved with much truth and care; the abundance may be said to satisfy the inquirer; we would, however, remark, that we think more crosses should have been given, as there are very few of these engraved, and many exceedingly beautiful examples might have been readily found. The slabs are, however, singularly profuse, and give a very perfect idea of the variety and beauty which characterised these medieval works. The introductory account to the volume is put together in a careful manner, and consists of statements founded on an extensive examination of these early works. It is, altogether, an useful book.